DOCUMENT RESUME

ED 306 882 HE 022 606

TITLE	The Data Expansion Program: Moving "Minority Art" into the Mainstream.
INSTITUTION	American Association of State Colleges and Universities, Washington, D.C.; Massachusetts Coll. of Art, Boston.
PUB DATE	Feb 89
NOTE	146p.; This report is one of a group gathered by the AASCU/ERIC Model Programs Inventory Project, funded by the Fund for the Improvement of Postsecondary Education to the American Association of State Colleges and Universities, in collaboration with the ERIC Clearinghouse on Higher Education. For related documents, see HE 022 565-617, HE 022 619-643 and HE 022 645-659.
PUB TYPE	Reports - Descriptive (141)
EDRS PRICE	MF01/PC06 Plus Postage.
DESCRIPTORS	American Indians; *Art Education; Art History; Asian Americans; Blacks; *College Curriculum; *Fine Arts; Higher Education; Hispanic Americans; *Minority Groups; Models; Program Descriptions; *Resource Materials; State Colleges
IDENTIFIERS	*AASCU ERIC Model Programs Inventory Project; *Massachusetts College of Art

ABSTRACT

The Massachusetts College of Art Data Expansion Program described in this report was developed to increase the representation of the art of non-white people in the fine arts curriculum. The project involved the location and purchase of appropriate books, slides and films; the development of a resource manual for faculty, listing such materials and personal and institutional resources; and assistance to faculty in using the materials. The project utilized the services of a consultant with particular expertise in African-American art. Project staff work with faculty to try to bring the work of non-white artists in the mainstream of the college curriculum. The resources gathered and the manual are valuable for special courses concentrating on African-American, Hispanic, Native American and Asian-American artists. A scholarly periodical for campus distribution is planned. Appended to the report are the original request for funding; purchase orders for books, slides and films; the summary report to the Board of Regents, a copy of a pilot project periodical, and a copy of the resource manual. (KM)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED306882

THE DATA EXPANSION PROGRAM

Moving "Minority Art" Into the Mainstream

Massachusetts College of Art
621 Huntington Avenue
Boston, MA 02115

HE 022 606

Project Contact:

Roy Brown
Dean of Undergraduate Studies
(617) 232-1555 Ext. 313

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Roy Brown

Massachusetts Coll of Art

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

BEST COPY AVAILABLE

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☑ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality

- Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

AASCU/ERIC Model Programs Inventory Project

The AASCU/ERIC Model Programs Inventory is a two-year project seeking to establish and test a model system for collecting and disseminating information on model programs at AASCU-member institutions--375 of the public four-year colleges and universities in the United States.

The four objectives of the project are:

- To increase the information on model programs available to all institutions through the ERIC system
- To encourage the use of the ERIC system by AASCU institutions
- To improve AASCU's ability to know about, and share information on, activities at member institutions, and
- To test a model for collaboration with ERIC that other national organizations might adopt.

The AASCU/ERIC Model Programs Inventory Project is funded with a grant from the Fund for the Improvement of Postsecondary Education to the American Association of State Colleges and Universities, in collaboration with the ERIC Clearinghouse on Higher Education at The George Washington University.

2. Abstract

The Data Expansion Program is a much needed response to deficiencies in representing adequately the art work of non-white people in our curriculum. In order to gain information and build resources for this purpose we initiated a project, with initial funding from the Massachusetts Board of Regents, to find and purchase appropriate books, slides and films and to supply to each faculty member a resource manual. With the assistance of Professor Benjamin Peterson of our faculty the project continues to update and expand our resources and to aid the faculty in the use of the materials. It is our hope that examples of the work of non-white artists will be mainstreamed into the curriculum. For special courses concentrating particularly on African-American, Hispanic, Native American and Asian-American artists, this additional material will be valuable.

3. Introduction.

A project like this is both exciting and frustrating. It is exciting because the information is not ready-at-hand but must be dug out from often obscure corners. It is frustrating because there is so much more to explore, collect, and organize than we have the resources to do.

As a public institution, our college feels it most important that we address the aesthetic and creative needs of our diverse populations of students of non-European heritage who should see themselves reflected in the curriculum. Those of European heritage can only gain from the widened understanding of the American culture. This project is one means to meet these needs. Essential is the realization that it is open-ended. The purchases of study materials and the publication of a resource manual only begins an on going commitment that we envision for many years into the future. Our faculty, both those in liberal arts and in the studio courses, have to be encouraged to integrate the material into their curricula. We literally have a world to gain.

With this document are included copies of the following:

1. The original request for funding the project
2. A Resource Manual
3. Purchase orders for books slide and films
4. The summary report to the Board of Regents
5. A copy of a pilot project periodical (See p. 6)

There is much that we need to do, but we need the means to do it. Unfortunately, the College budget is extremely tight so that we cannot expend the funds on this project that it warrants. We hope that the project is deemed sufficiently meritorious to receive AASCU/ERIC recognition.

4. Background

For some time we have recognized the deficiencies of our curriculum in representing the art and cultural contributions of non-white populations. While the need has been recognized and efforts have been made in the past to meet it, they have generally been sporadic and marginal to the main currents of our courses.

We have had lecture courses in Black American and African art from time to time and have also covered the arts of Asia and Native America. However, these have been marginal to the main curriculum. Our studio courses have generally reflected such material only when and as particular faculty members chose to include it in their references.

Hence, the College wanted to find ways to change this state of affairs and to provide a sustained program for integrating such underrepresented art contributors into the mainstream curriculum.

5. Description of the Project or Program

In November, 1987 a proposal entitled "Moving 'Minority Art' Into the Mainstream " was submitted to the Massachusetts Board of Regents for a grant from the Chancellor's Fund. The proposal was drafted by the

Chair of our Critical Studies Department, in which are included the liberal arts courses of the College. Other administrators added to and modified the draft into its final shape. Although the proposal placed emphasis upon the accumulation and use of resource material for these courses, it was understood from the outset that all courses, both lecture and studio, would benefit from the project. The Chancellor granted our request for $15,000 and the project was underway by January, 1989. It was placed under the guidance of Edmund Barry Gaither, nationally known art historian and Director of the Museum of the National Center of African - American Art, and assisted by Professor Peterson, artist and professor in the Painting/Printmaking Department of the College. Professor Gaither had given numerous lectures at the College and, prior to our initiating the project, had offered to be consultant to the Critical Studies Department. That offer was the basis subsequently for broadening our vision to include the whole college curriculum.

During the spring of 1988, Barry Gaither and Benjamin Peterson met with the various departments in order to assess their specifically relevant needs and to gain from the faculty resource information that they had not considered. Reciprocity between the project directors and the faculty was necessary for its success to enrich the information and to engage interest.

From time to time, Gaither and Peterson met with me, the administrator in charge, in order to assess the progress of the project. I, in turn, encouraged participation from the faculty.

By the end of the spring semester, lists of items for purchase were drawn up and sent out to appropriate suppliers. Funds for the purchases came from the grant. Then, at the beginning of the Fall, 1988 semester a resource manual was published for distribution. In October every regular member of the faculty received a copy; some copies were also given to adjunct professors on the staff.

Current for the academic year (1988- 1989) Ben Peterson has been given an additional stipend to implement the use of these resources by the faculty and also to add information to the manual. Addenda reports are currently in preparation for faculty-wide distribution.

A scholarly periodical for campus distribution is being planned. The periodical is based on a pilot project of two years ago, a copy of which is included with this report. It will include new information on non-white artists and will appear approximately twice a year. It is our hope this periodical will provide valuable, enriching information and also maintain on the campus an awareness of our multicultural inheritance.

The project is ongoing. When information is meager, or there are gaps in covering the arts - graphic design, for example - research is carried out by Peterson and Gaither with faculty assistance, to remedy the situation.

Implementation requires a combination of social skills to change teaching habits. Everyone expresses support for the project in the abstract, but only a few go to the trouble to introduce the new material into their lectures and studio commentary. Consequently, in order to persuade the various studio professors, particularly, to use for illustrative purposes the work of Black, Native American, Hispanic, Asian American artwork, Professor Peterson offers his assistance in locating the relevant items. The mainstreaming will not happen overnight, but it takes persistence.

There are already notable examples of success. The American art history survey now includes the Harlem Renaissance, for example. In some of the freshmen courses on color theory and practice, attention is given to cultural uses of color and differences among artists from varying cultural background. A fashion design program is being prepared around the work of outstanding African-American fashion designers.

While Professor Peterson will continue to meet with various departments, our best prospects for change is to enlist those on the faculty who already indicate an enthusiasm and sincere interest in making changes. As a result, we are forming a nucleus of teachers to which others will be added as results become more widespread.

Developing Broader Teaching Resources and Materials for the Massachusetts College of Art
A Report on the Process and Procedures

Submitted by Edmund Barry Gaither
July 15, 1988

I accepted the responsibility of assisting the Massachusetts College of Art in increasing its teaching resources pertaining to non-white populations, and in encouraging the use of such new materials. This undertaking was funded by the Regents of the Commonwealth. Benjamin Peterson, a part-time faculty member of the college and former director of minority affairs, assisted me. He provided constant guidance thereby assuring that a teacher's point of view would not be lost.

The project was shaped through several discussions. Especially important were those with Marjorie Hellerstein and Benjamin Peterson, and with Roy Brown and the Critical Studies faculty. Following the conference with the Critical Studies Faculty, the principal objectives of the project were clear as well as the process by which they were to be accomplished. Specifically, the project would acquire books, films and slides which focus on the heritage of Africans, Caribbean, South and North American blacks, Asian-Americans, Spanish-speaking Americans, and Native Americans. It would also promote the full use of the material by developing a~~n~~ resource manual which would correlate the new materials with the existing course structures of the Massachusetts College of Art.

These objectives were accomplished by the following procedures. I and Benjamin Peterson were in constant formal and informal discussion of all aspect of the projects. I also met in conferences with the painting faculty of the MCA and with the Media/Performing Arts faculty, as well as with the the librarians of both the slide library and the general library. I reviewed my own extensive files and made a number of inquiries locally and nationally seeking to find appropriate consultants to assist with the collection and development of curricular materials. I was especially seeking assistance with the Spanish-speaking, Asian and Native American groupings. Through a very fortunate circumstance, I discovered that Irving McManus has recently worked on another project for which he identified

Spanish-speaking, Asian and Native American artists and art. Following discussion with Peterson, we retained McManus to prepare the primary data for this portion of the project. (It would have been more difficult to have assembled the needed information so quickly if several consultants had been used as was originally planned.) In addition to meeting personally with McManus in New York, I also visited the Black Film Foundation, The Schomberg Center for Black Research and the Studio Museum in Harlem. Both Peterson and I made a second visit to the Black Film Foundation, as well as to the book vendor **Brush and Shuttle**.

In order to complete the project, I needed some additional assistance with specific aspects of the production. For example, I needed to obtain a list of slides and films by blacks already owned by the MCA. I also needed to assure that books which we proposed to buy were not already in the college library. These services I obtained as part of the contract with the Education and Resources Group(ERG), however, the principal services purchased from ERG were computer/word processing and desktop publication of the resources manual which is the final product the six-month project. Peterson participated in reviewing and awarding the contract.

The determination of slides, films and books for purchase grew out of careful review of the relevant available materials by Gaither and Peterson. In the processing of making these decisions, many differences regarding the balance of acquisitions between slides, films and books had to be resolved These were ultimate resolved by agreeing to recommend a list of books and films for subsequent purchase at a later point beyond the scope of the present project.

The most difficult aspect of the work was the final compilation of the resources manual since it required the coherent, effective presentation of a large body of data. Moreover, the data had to be indexed and cross-referenced so that it could be retrieved easily as needed.

It is my sincere hope that an impact of this project will be the stimulation of understanding and appreciation the arts heritage on non-white peoples. I also hope that the curricular material acquired will find there way into regular and wide use by many teachers at the College of Art.

More limited and specific citations of the work activities of project participants appear in the billing documents.

The College of Art
621 Huntington Avenue
Boston, Massachusetts
02115

617-232-1555

July 22, 1988

MASSACHUSETTS
COLLEGE
OF · ART

Dr. Joseph N. Joyce
Director of Academic Policy
and Programs
Room 1401, McCormack Bldg.
One Ashburton Place
Boston, MA 02108-1696

Dear Mr. Joyce:

Attached herewith is our report in response to your letter of June 7, regarding "Moving Minority Art Into Mainstream."

Should there be any further questions please contact me.

Sincerely,

Roy H. Brown
Dean
Undergraduate Studies

RB:sd

Enclosure

Moving Minority Art Into Mainstream

funded by a grant from the Chancellor's Reserve

Attached are several documents that indicate in some measure how the grant money was spent and the procedure for carrying out the proposal. These are:

1. The original proposal for the grant.
2. A Report by Edmund Barry Gaither describing what was done.
3. Copies of invoices for services rendered and resource material purchased.

There has been an enthusiastic response on campus to the proposal and a strong will to help in its implementation. The meetings that took place with the faculty were fruitful in eliciting specific resource needs. For example, studio faculty will need examples of the use of line, color, texture, and so forth for lectures given to their students. They need to enlarge their reservoir of visual materials to include the work of non-white artists. In this way the students' experiences will be widened beyond the more familiar Euro-American artworks.

On the academic side of our program, especially art history, the enriched resources that Barry Gaither gathered for us will enable the faculty to widen the scope of their courses.

We see the project as only the beginning of sustained efforts to mainstream the art of diverse cultures that have been underrepresented in the curriculum. For the next academic year we have contracted with Ben Peterson, a part-time member of our faculty, to be a resource consultant on campus to implement the project. It will be his function to facilitate the use of the new slides, film, and books, as well as those already in our collections, by helping busy professors find and incorporate in their lectures this new material.

All too often, new resources are purchased and made available for use, yet they remain unused and neglected. Professor Peterson's active assistance should forestall this from happening. Our goal to mainstream minority art in the consciousness of our faculty and student body may begin to be realized.

We appreciate the Chancellor's and Vice Chancellor's foresight and generosity in granting us this opportunity to broaden our program in this way.

Roy H. Brown
Dean of Undergraduate Studies
Massachusetts College of Art
July 22, 1988

Purchase Order

Purchased for: Massachusetts College of Art Purchase #
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:

Purchased from: Simon and Schuster
Address: 1230 Avenue of the Americas
New York, N. Y. 10020

Items

Rodman, Selden, ARTISTS IN TUNE WITH THEIR WORLD: MASTERS OF POPULAR ART IN THE AMERICAS & THEIR RELATION TO THE FOLK TRADITION, New York, Simon and Schuster

	$19.95
	2.50
total	22.45

Purchase Order

Purchased for: Massachusetts College of Art Purchase #
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:

Purchased from: Liberation Bookstore
Address: 421 Lenox Avenue
New York, N. Y. 10037

Items

Fowler, Carolyn, BLACK ARTS AND BLACK AESTHETICS: A BIBLIOGRAPHY, Carolyn Fowler, 1981

	$8:50
postage	1.00
total	9.50

Purchase Order

Purchased for: Massachusetts College of Art
625 Huntington Avenue
Boston, Massachusetts

Purchase #

Date:

Approvals:

Purchased from: Museum, NCAAA
Address: 300 Walnut Avenue
Boston, Ma. 02119

Items

JAMAICAN ART: 1922-1982, Intro. by David Boxer, National Gallery of Art, Kingston, Jamaica, 1983	$15.00
A BLOSSOMING OF NEW PROMISES: ART IN THE SPIRIT OF THE HARLEM RENAISSANCE, Intro. by Gail Gelburd, Hofstra University, New York, 1984	10.00
THE PORTRAYAL OF THE BLACK MUSICIAN IN AMERICAN ART, Intro. by Lizzetta LeFalle-Collins and Leonard Simon, California Afro-American Museum, Los Angeles	12.00
THROUGH A MASTER PRINTER: ROBERT BLACKBURN AND THE PRINTMAKING WORKSHOP, Intro. by Nina Parris, The Columbia Museum, Columbia, S.C., 1985	12.00

Purchase Order

Purchased for: Massachusetts College of Art
625 Huntington Avenue
Boston, Massachusetts

Purchase #

Date:
Approvals:

Purchased from: University of Georgia
Address: Athens, Georgia 30602

Items

Vlach, John, CHARLESTON BLACKSMITH: THE WORK OF PHILLIP SIMMONS, Athens, University of Georgia Press, 1981

	$12.50
postage	2.50
total	15.00

Purchase Order

Purchased for: Massachusetts College of Art Purchase #
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:______________________________

Purchased from: Black Filmmaker Foundation
Address: 80 Eighth Avenue, Suite 1704
New York, New York 10011

Items

PRANSMAGNIFICANT by Ronald Gray
(A entertainment film exploring a large family living in a small urban space)
7 minuites $225.00

GREY AREA by Minona Wali
(near feature length exploration of the inner drama of a woman town between her nationalist past and a middle class future)
40 minuites 750.00

total 975.00

THE PEOPLE'S ART: BLACK MURALS, 1967-1978 Several essays, African American Historical and Cultural Museum, Philadelphia, 1986

$12.00

total 61.00

Purchase Order

Purchased for: Massachusetts College of Art   Purchase #
625 Huntington Avenue
Boston, Massachusetts

Date

Approvals: ________________________________

Purchased from: Museum, NCAAA
Address: 300 Walnut Avenue
Roxbury, MA 02119
(617-442-8614)

Items

Jamaican and Haitian Artists (50 slides with commentary)	$ 165.00
Contemporary Afro-American Artists (75 slides of works by nationally recognized artists)	250.00
Total:	415.00

(delivered in plastic mounts)

Purchase Order

Purchased for: Massachusetts College of Art   **Purchase #**
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:____

Purchased from: Brush and Shutter Books
Oliver Gray
Address: 655 E. 14th Street, 2-D
New York, N. Y. 10009

Items

Afro-American Artists: New York and Boston text by E. B. Gaither, Museum of Fine Arts, Boston	$15.00
Afro-American Abstraction text by April Kingsley, New York	8.50
Highlights from the Atlanta University Collection of Afro-American Art text by Richard Long; The High Museum of Art, Atlanta	8.50
An Ocean Apart: American Artists Abroad Several essays; Studio Museum in Harlem	10.00
The Barnett Aden Collection Several essays, Anacostia Neighborhood Museum/Smithsonian Institution	25.00
Romare Bearden, 1970-1980 Text by Albert Murray, The Mint Museum, Charlotte	20.00
Romare Bearden and Carl Holty, The Painter's Mind:	

Study in the Relations of Structure and space in Painting, New York, Garland Publishing	45.00
Biggers, John, Black Art in Houston: The Texas Southern Experience , Houston, TX	22.50
Black Artists: Two Generations The Newark Museum	10.00
Black Folk Art in American: 1930-1980 Text by Jane Livingstone and John Beardsley, Corcoran Gallery	25,00
Black Artists/South Huntsville Museum of Art, Huntsville	15.00
Delaney, Beaufort, Beaufort Delaney: A Retrospective, Studio Museum in Harlem	12.00
Directions in Afro-American Art, Herbert F. Johnson Museum, Cornell University	20.00
Douglas, Aaron, Retrospective Exhibition, Fisk University	7.50
Robert S. Duncanson: A Centenniel Exhibition, Cincinnati Museum of Art	25.00
Frederick Eversley, Santa Barbara Museum of Art	12.00
Sam Gilliam: Indoor and Outdoor Paintings, 1967-78 University of Massachusetts	12.00
Fragments of American Life: An Exhibition of Paintings Art Museum, Princeton University	10.00
Fuller, Edmund L., Visions in Stone: The Sculpture of Willianm Edmondson, University of Pittsburgh	75.00

The Sculpture of Richard Hunt, The Museum of Modern Art New York	$20.00
Sargent Johnson: Retrospective, Oakland Museum of Art	28.00
William H. Johnson: 1901-1970, Essay by Adelyn D. Breeskin, National Collection of Fine Arts	30.00
Jacob Lawrence, Text by Aline B. Saarinenl, New York Federation of Art, N. Y.	35.00
The Metaphysical World of Hughie Lee Smith : "American Artists", Oct., 1978, Issue 435	6.00
Parry, Elwood, The Image of the Indian and the Black Man in American Art, 1590-1900; George Braziller, N. Y.	30.00
Horace Pippin Memorial Exhibition, The Art Alliance, Philadelphia Essay by Alain L. Locke	30.00
Post Modernist Metaphors, Alternative Museum, New York	6.00
Ritual and Myth: A Survey of African American Art, Studio Museum in Harlem, N. Y.	14.00
Some American History, Institute for the Arts, Rice University Essay by Charles Childs Snow	20.00
Thomas Sills, William and Norma Copley Foundation, Chicago	35.00
Betye Saar, Essay by Marcia Tucker, Whitney Museum of American Art	4.00
Ten Negro Artists from the United States, First World Festival of Negro Arts and Smithsonian Institution	25.00
The Art of Henry O. Tanner, Frederick Douglass Institute and National Collection of Fine Arts, Washington	18.00

The Black Artists in the WPA (1933-1943), The New Muse Community Museum in Brooklyn	10.00
The Evolution of Afro-American Artists: 1800-1950, City University of New York in cooperation with Harlem Cultural Council and New York Urban League. Essay by Carroll Greene	40.00
A Life of Art:Alma Thomas (1891-1978) Essays by Adelyn D. Breeskin and Adolphos Ealey, National Collection of Fine Arts	10.00
Bob Thompson: Important Works in New York Collections, 1960-1966, Martha Jackson Gallery, New York	15.00
Vlach, John, The Afro-American Tradition in Decorative Arts, The Cleveland Museum	18.00
Images of Dignity: A Retrospective of the Work of Charles White, Studio Museum in Harlem, essay by Mary Schmidt Campbell	12.00
Contemporary Black Artists in America Essay by Robert Doty Whitney Museum of American Art	25.00
Hale Woodruff: 50 Years of Art Several essays, Studio Museum in Harlem, New York	14.00
Savoy: Richard Yarde Essay by Michael Harper, Mt. Holyoke College	10.00
P. H. Polk Introduction by Jane Livingstone The Corcoran Gallery of Art, Washington, D. C.	15.00
Van Derzee, James, The Harlem Book of the Dead, text by Toni Morrison, Camille Billips and Owen Dodson	15.00
Norman Lewis, Statement by the artist, Williard Gallery, New York	22.00
Subtotal	884.50
(Estimated postage)	15.00
Total	$899.50

Purchase Order

Purchased for: Massachusetts College of Art **Purchase #**
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:

Purchased from: Studio Museum in Harlem
Address: 144 West 125th Street
New York, New York 10027

Items

Al Loving: Departures Essay by Deirdre Bibby, Studio Museum in Harlem	$10.00
Howardina Pindell: Odyssey Essay by Terrie Rouse, Studio Museum in Harlem	10.00
Faith Ringgold: Twenty Years Several essays, Studio Museum in Harlem	10.00
Emilio Cruz: Retrospective Studio Museum in Harlem	10.00
Bill Hutson: Retrospective Studio Museum in Harlem	10.00
	$50.00
postage	10.00
	60.00

Purchase Order

Purchased for: **Massachusetts College of Art** **Purchase #**
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:______________________________

Purchased from: Americas Society
Address: 680 Park Avenue
New York, New York 10021

Items

Objects of Bright Pride(Pacific Indian Art)	
Text by Allen Warden	$15.00
Art of Haiti and Jamaica	
Text by Selden Rodman and DeWitt Peters	3.00
Art of Latin American Since Independence	
Text by Santon Catlin and Terence Grieder	20.00
Marius de Zayas: Conjurer of Souls	
Text by Douglas Hyland	8.00
Subtotal:	46.00
(10% discount)	4.60
	41.40
(estimated postage)	6.00
Total	47.40

Purchase Order

Purchased for: **Massachusetts College of Art** **Purchase #**
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:____

Purchased from: Museum of Contemporary Hispanic Art
Address: 584 Broadway
New York, N. Y. 10012

Items

Signs of Transition: 80's Art from Cuba Intro. by Coco Fusco; Essay by Luis Camnitzer	$10.00
Orisha/Santos: An Artistic Interpretation of the Seven African Powers Essays by Susana Torruella Leval, Robert Farris Thompson and Cynthia C. Turner	5.00
Santos: A Puerto Rican Folk Art Intro. by Irene Curbelo de Diaz; Essay by Susana Torreulla Leval	10.00
Total:	**$25.00**

SANDERS
SAM
ART MEDIA

a company devoted to enrichment through cultural diversity

ELIZABETH CATLETT
NEGROES BELLO (14×18")
(Black is Beautiful)

BLACK ARTISTS

- SLIDES
- VIDEO TAPES

SPRING - FALL 1988

30

SANDERS
SAM
ART MEDIA
1237 Masselin Avenue • Los Angeles, California 90019

Curator, Slide Library
The Boston GAllery
The Museum of the National Center
of Afro-American Artists
300 Walnut Ave.
Boston, MA 02119

LOS ANGELES, CA 900 278
PM
17 MAY
1988

MAY 20 1988

Paul Dudley White

Johnson

SANDERS
SAM
ART MEDIA

SLIDE SETS

SUBJECT LISTINGS FOR SETS WILL BE SENT UPON REQUEST
INDIVIDUAL SLIDES MAY BE ORDERED FROM SETS FOR $2.50 EACH

NAME OF SETS	SET NO.	NO. OF SLIDES	PRICE
***COMPREHENSIVE** Black History 18th Century through 1986	101	100	$225.00
***BLACK WOMEN ARTISTS**	102	50	$112.50
****ART OF WEST AFRICA**	103	50	$112.50
****BLACK PRINTMAKERS**	104	25	$ 56.25
***BLACK SCULPTORS**	105	25	$ 56.25
******ART OF BARBADOS**	106	35	$ 78.75
THE ART OF:			
ADEMOLA Mainly self-taught acrylic, collage, woodcut	120	08	$ 18.00
ANDREWS, Benny painting, line drawing, collage	121	10	$ 22.50
BAILEY, Herman ("Kofi") - Pan African - acrylic, charcoal wash, litho.	122	10	$ 22.50
BOHANON, Gloria painting, construction, composition	123	10	$ 22.50
CASEY, Bernie painter: colorist, design	124	10	$ 22.50
CATLETT, Elizabeth Sculptor, printmaker	125	20	$ 45.00
CHANDLER, Dana Painter, street art	126	10	$ 22.50
COLEMAN, Floyd Painter, graphics	127	10	$ 22.50
CONCHOLAR, Dan Painter, printmaker	128	08	$ 18.00
DAVIS, Bing Painter, ceramicist	129	10	$ 22.50
GOODNIGHT, Paul acrylic, mixed media	130	10	$ 22.50
JHONSON, Marie painter, construction, composition	131	08	$ 18.00

NAME OF SETS	SET NO.	NO. OF SLIDES IN SET	PRICE
LANE, Doyle Outstanding ceramist	132	10	$ 22.50
LAWRENCE, Jacob America's best-known Black contemporary artist	133	20	$ 45.00
LEWIS, Samella painter, print-maker, sculptor, writer, historian, educator	134	20	$ 45.00
MASON, Phillip painter	135	08	$ 18.00
MORA, Francisco casein, watercolor, oil, crayon	136	20	$ 45.00
OUTTERBRIDGE, John Constructions, compositions	137	10	$ 22.50
PAJAUD, William painter - graphite, pastel, oil	138	10	$ 22.50
SMITH, Howard Printmaker, designer, printed textiles, drawings, constructions	139	20	$ 45.00
TANNER, Henry O. One of the Black Masters	140	07	$ 15.75
YOUNG, Milton painter, hard edge, sculptor		09	$ 20.25

REFERENCE GUIDES:
* Art: African American by Samella Lewis. Available from Sanders Art Media
** African Art by Frank Willett. Available in libraries and book stores.
**** Vol. 7, No. 1, The International Review of AFRICAN AMERICAN ART (Special issue), $7.50 per copy. Available from Sanders Art Media.

SPRING-FALL 1988

Video Tapes

The age-old oral history technique is used by the artist to tell his/her story. These COLOR VIDEO TAPES afford an intimate and unusual view of five (5) outstanding artists. Individualistic in their approach to art and life, they have a strong identification with their cultural heritage.

RICHMOND BARTHE: A sculptor, uses the techniques of Western aesthetics to project African and African American imagery. (15:46 minutes) $100.00

BERNIE CASEY: Uses color in an expres-sionistic manner. (14:56 minutes) $70.00

ELIZABETH CATLETT: Sculptor/printmaker whose graphics are powerful descriptions of her concept of form with a strong affinity for using women as subject matter. (7:44 minutes) $55.00.

JOHN OUTTERBRIDGE: A sculptor, focuses on recycling materials with the idea that no matter how little value they can ultimately serve us culturally and aesthetically. (16:12 minutes) $67.00.

DECOY CARVING: A BAYOU HERITAGE Features the work of early and contemporary Black Creole carvers who inherited the tradition from their Native American predecessors. (27:50 minutes) $100.00.

FEATHERS OF WOOD: Wildlife Sculpture New Orleans born artist, Charles Hutchins, demonstrates his method of creating intricate structures from wood. 21:45 minutes) $80.00.

10% discount for orders of 4 (four) or more VIDEOS.

IMPORTANT:
INDICATE VHS, BETA or 3/4" (3/4" add $6)

(s/h charges $3.50 each)

SANDERS
SAM
ART MEDIA
1237 Masselin Avenue • Los Angeles, California 90019 • (213) 936-2323

ORDER FORM

DATE: ____________________

Please Ship to Me at Address Below

Name ____

Address ________________________ Apt. No. ________

City ____

State ________________________ Zip ______________

Please print all names and addresses

My home phone is:

(   ) ________________________

My business phone is:

(   ) ________________________

Method of Payment

☐ Check enclosed

☐ Money Order enclosed

☐ Purchase Order No. ____________
(please attach)

____

Customer Signature

ORDER TO YOUR ADDRESS

Quantity	Description	Price	Total

SHIPPING/HANDLING CHARGE	
Calif. residents add 6½% tax	
Allow 4 to 6 weeks for delivery	
Total $	

Important:
Indicate VHS, BETA or 3/4"
When Ordering Video Tapes

SANDERS
SAM
ART MEDIA

1237 Masselin Avenue • Los Angeles, California 90019 • (213) 936-2323

[illegible] 23 [illegible]

PLEASE
PLACE
STAMP
HERE

Mildred Sanders
Administrator, Business Affairs

Samella Sanders Lewis
Advisor, Cultural Affairs

SANDERS ART MEDIA
1237 MASSELIN AVENUE
LOS ANGELES, CALIFORNIA 90019

FIRST FOLD

THIRD FOLD

SECOND FOLD

Tape here

Tape here

SANDERS ART MEDIA a company
devoted to enrichment through
cultural diversity

Purchase Order

Purchased for: **Massachusetts College of Art** **Purchase #**
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:______________________________

Purchased from: Sander SAM Art Media
Address: 1137 Masselin Avenue
Los Angeles, California 90019
(213-936-2323)

Items

Slide Set #101 100 slides of black art from late 18th century to 1986	$225.00
Set # 102 Black Women Artists, set of 50 slides	112.50
Set # 104 Black printmakers, set of 25 slides	56.25
Set # 105 Black Sculptors, set of 25 slides	56.25
Set #131 Marie Johnson, set of 8 slides	18.00
Set #133 Jacob Lawrence, set of 20 slides	45.00
Set # 140 Henry O. Tanner, set of 7 slides	15.75
	sub-total 528.75
shipping and handling (7 sets @ $3.50)	**Total: 553.25**

Purchase Order

Purchased for: Massachusetts College of Art Purchase #
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:

Purchased from: Budek Slides and Films
Address: 73 Pelham Street
Newport, R. I. 02840
(Elizabeth Allen)

Items

Afro-American and Caribbean Women Artists (40 slides with commentary)	$ 65.00

Purchase Order

Purchased for: **Massachusetts College of Art** **Purchase #**
625 Huntington Avenue
Boston, Massachusetts

Date:
Approvals:____

Purchased from: Museum of Modern Art of Latin America
Address: Organization of American States
1889 "F" Street, NW
Washington, D. C. 20006
(202-789-6021)

Items **Costs** **Total**

Art in Latin America Series #60-76, 80, 88-89, 93, 96-100, 106-110, 125, 133-134, 139-140, 146-147, 150-154, 173-183, 193-196, 200-210, 219-234, 245, 249, 253-255.

(81 slides of artworks from Colombia, Mexico, Argentina, Brazil Venezuela, Haiti, Panama, Dominican Republic, Ecuador, Peru, Guatemala, Uruguay, El Salvador, Cuba, Puerto Rico, and Honduras)

Cost of the series with discount: $420.00

Barry Gaither project

Memorandum

To: **Critical Studies, MCA**
From: **Edmund B. Gaither and Ben Peterson**
Re: **Third World Resouces Program**
Date: **March 7, 1988**

For action:
For information: X
Reply requested:

Progress Report

The following progress has been made towards the 3rd World Resouces Project:

1. Work Schedule for Project

   (All project activities are jointly addressed by Messrs. Gaither and Peterson. When a single name is cited below, it indicates principal responsibility, not sole responsibility.)

   February 1-April 15, 1988
   Research for bibliographic, cinemagraphic, audio-visual and videomatic listings. (Gaither)

   Prior to March 16, 1988
   Consultation with MCA library and slide library personnel. (Peterson)

   Prior to March 23, 1988
   Review of Proposed Format for and contents of the Resources Guide. Resolution of the format and contents issues. (Gaither and Peterson)

   Prior to March 18, 1988
   Consultation with Long-Range Planning Committee (Dianna) (Gaither and Peterson)

   March 21-April 1, 1988

Travel to New York to **Black Filmmaker Foundation, Hatch-Billips Collection and Archive, and the Schomberg Research Center for Black Culture, El Museo del Barrio, Caribbean Center for Research in the Visual Arts, The Chinese Cultural Center, et al. (Gaither and Peterson)**

Available throughout Semester
Consultations with MCA Faculty via Departmental Confabs. (Gaither)

April 22, 1988
Placement of orders for resource materials to be purchased with support for this project. (Gaither and Peterson)

April 29, 1988
completion of annotations of resource listings. (Gaither)

Prior to April 22, 1988
Completion of listing of appropriate persons as human resouces or visiting specialists for MCA faculty. (Gaither and Peterson)

May 16, 1988
Draft of Resouces Guide available for review and evaluation

June 3, 1988
Refinement of Resources Guide draft. (Gaither and Peterson)

June 24, 1988
Publication of Resources Document. (Gaither and Peterson)

2. The project has retained Education and Resources Group, Inc. to: 1) conduct directed research, 2) assist in developing the Resources Guide Format, 3) provide computer resources required in producing the Resources Guide, and 4) Prepare the final manuscript for the Resources Guide.

   This work has already begun under the supervision of Messrs. Gaither and Peterson.

The project will file a bill on or before March 25th based on pro-rated fees for Messrs. Gaither and Peterson, and Start-up fees for Education and Resources Group Contract. Travel expenses will also be requested.

Data Expansion Program

Goals: To provide the Massachusetts College of Art and its entire community with an enhanced understanding of the place of native Americans, Hispanics, Asians and especially black peoples in the American cultural complex, and to exercise a broader and more informed understanding of the cultures of these populations within the ordinary teaching, learning and exhibiting activities of the Massachusetts College of Art.

Objectives:

1 To increase relevant library holdings and resources

2 To increase relevant slide holdings

3 To increase relevent film and vidio holdings

4 To create a printed resource guide for use by teachers and others consisting of:

   a an annotated bibliography

   b an annotated video/film listing

   c a listing of resource persons in specialized areas who might be used by teachers are invited to the college

5. To develop a cross indexing system for use with the resource guide which will facilitate the use of relevant materials and information by placing the information under teacher use catagories as a color theory, composition, fabricworks, etc. **This system intends specifically to comply with the existing division within the teaching programs of the Massachsetts College of Art.**

MEMORANDUM

To: Roy Brown, Critical Studies, MCA
From: Edmund Barry Gaither
Re: Third World Resources Program Initiative
Date: April 24, 1988

Budget Revision and Related Notes

Personnel

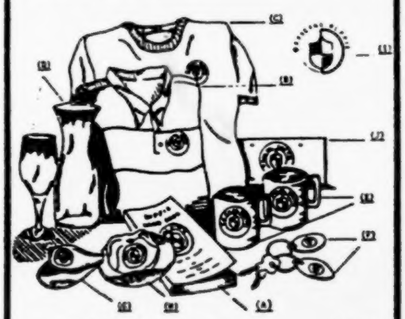
Edmund Barry Gaither (For overall supervision, coordination and execution of the project consistent with the provisions sited in the document presented to Critical Studies on February 1, 1988.)	$5000.00
Benjamin Peterson (Co-direction aiding with identification of resources, review of resources, formatting of the resources guide, and assuring its usability from a teacher's perspective.)	2000.00
Irving McManus* (Consultant providing annotated bibliography, slide list, human resources list and related data pertaining to Hispanics and Asian Americans.)	2750.00

Production:	
Education and Resources Group, Inc. (Providing computer/printing for resources guide, and limited research assistance.**	1000.00
Travel:	750.00
Acquisition:	
Books, catalogues, films and slides.	3500.00
Total:	15,000.00

* Irving McManus formerly was program officer for the National Endowment for the Arts, Museum Division. He also previously worked for the Metropolitan Museum of Art. In both cases, he specialized in servicess to minorities. He is a board member of El Museo del Barrio and is also active with the Museum for Contemporary Hispanic Art. He has recently completed another nation inventory of Asian American visual arts resources. I will provide his new resume as soon as I have it.

** A copy of the agreement with ERG is attached

UNIQUE BUPPIE* GIFTS
(for the *BLACK URBAN PROFESSIONAL)
OFFICIAL BUPPIE PARAPHERNALIA



A. Official Buppie Handbook .... $ 5.75
B. Official Tennis Shirt $24.95
C. Tee-Shirt $10.00
D. Wine Set 5-Pc. 24.95
E. Coffee Mug .... $ 6.50
F. Key Chain/Brass Plate .... $ 4.50
G. Golf/Tennis Visor .... $ 5.00
H. Golf/Tennis Hat .... $ 7.50
I. Custom Patch .... $ 1.50
J. Buppie License Plate .... $ 4.00

Visa/MasterCard: 1-800-345-5221 /add $1.50 S/H or check/MO: Pyramid Designs Press, 239 Fourth Ave. 1017 Investment Bldg., Pittsburgh, PA 15222.

ALL ITEMS HAVE OFFICIAL BUPPIE LOGO

ICF Public Policy Analysts
Environmental Lawyers
Economists/MBA's
Environmental Engineers/Scientists

ICF Incorporated, a growing consulting firm with offices nationwide, is seeking to add to its staff of over 550 to help support its public and private sector clients. Positions are available at all levels.

Successful candidates will have strong analytical skills, ability to demonstrate effective interpersonal skills, and strong academic credentials. Excellent writing skills are essential. Familiarity with environmental and hazardous waste issues and quantitative/computer skills preferred. Prior consulting experience a plus.

Salary commensurate with experience. Excellent benefits. For immediate consideration please send resume, including salary history and requirements, and a writing sample to:

ICF INCORPORATED
Personnel/EPE
P.O. Box 18698
Washington, D.C. 20036-8698

No telephone inquiries accepted.
An Equal Opportunity Employer

BLACK HISTORY QUESTIONS

Compiled by Kuumba Kazi-Ferrouillet

Once again, THE BLACK COLLEGIAN Magazine is sponsoring its annual Black History Contest. A number of radio stations around the country will be reading the following Black History Questions on the air during February, Black History Month, waiting for you to call in and answer correctly. Each person answering correctly will receive a one-year subscription to THE BLACK COLLEGIAN and will become eligible for the Grand Prize—an all-expenses-paid trip for two to the Caribbean island of Barbados. This Grand Prize is made available through the cooperation of BWIA International, the airline of the Caribbean, The Barbados Board of Tourism, and the Divi Hotels.

Listen for the radio station in your area broadcasting the contest, read and study the questions and answers (which appear on page 121), and prepare to win. THE BLACK COLLEGIAN Magazine encourages the study of Black history—an important addition to the package comprising today's Black college student who is on the road to success.

AFRICA/DIASPORA

1.

Q: Queen Ann Nzinga was the female Angolan leader who, in the mid 1600s successfully resisted, for 40 years, colonization by what European country?

a) England b) Portugal c) France d) Spain

2.

Q: Name the ancient Egyptian scholar and physician who has been called the "real father of medicine." He is acknowledged to have described the circulation of blood 4000 years before Europe discovered this important body function.

a) King Tut b) Ramses c) Imhotep d) Kush

3.

Q: Name the Santo Domingo revolutionary leader who led the only successful slave revolt in western history. His defeat of Napoleon Bonaparte's expedition in 1803 led to the establishment of the independent state of Haiti, which has lasted to this day.

a) Papa Doc b) Maurice Bishop
c) Toussaint L'Ouverture
d) Marcus Garvey

4.

Q: Haile Selassie was what nation's leader who repulsed the Italian invasion of his country in 1936. Claiming to be a direct descendant of King Solomon, he harshly ruled his poor E. African country, attempting to modernize and educate his largely illiterate people. Deposed and exiled, he died in 1975. What country did he rule?

a) Egypt b) Somalia c) Ethiopia d) Sudan

5.

Q: What is the name of the African nation founded by Blacks of the American Colonization Society in 1822?

6.

Q: What is the name of the Black township, outside Johannesburg, S. Africa, that experienced bloody rioting in 1976, growing out of Black student protests against the compulsory use of the Afrikaans language in the schools?

7.

Q: What is the name of the archaeological site in Kenya, East Africa where, to date, the oldest human-like fossils have been found?

a) Nairobi b) Kikugu c) Mau Mau
d) Olduvai Gorge

8.

Q: Who was the Kenyan president and leader, nicknamed "The Old Man," who led his East African nation to freedom from British colonialism?

9.

Q: In 1889 Frederick Douglass was appointed U.S. Minister to this Caribbean nation. Name the country.

10.

Q: Name the Black man who was the first to give his life in the skirmish later known as the Boston Massacre, which touched off the American Revolution. He rallied his comrades saying, "Do not be afraid," as he led the ranks. Today his name tops the list of the five carved in the monument erected to commemorate that historic night in Boston Commons.

11.

Q: Jean Baptiste du Sable was the Black man who first established, in 1772, a small settlement, which later grew to become one of America's greatest cities. The establishment of this midwest juncture opened new doors to the West and North. Name the city.

12.

Q: Which one of the 13 original New England colonies was the first to legalize slavery?

13.

Q: What Pennsylvania-based religious group was the first to sign an anti-slavery resolution in 1688, which became the first formal protest against slavery in the Western Hemisphere?

14.

Q: Who was the man who organized the first Black Masonic Lodge in America, in Philadelphia in 1787?

SLAVERY/ABOLITION

15.

Q: What is the name of the Virginia settlement at which the arrival of 20 Black indentured servants, in 1619, ushered in the beginning of the Atlantic Slave Trade?

16.

Q: The white abolitionist, John Brown, played one of the many key roles in the drama that led to the Civil War. His raid on a federal arsenal in Virginia in 1859, has become famous in American history. Name the place in Virginia where this arsenal was located.

17.

Q: What is the title of the novel written by Harriet Beecher Stowe, which appeared in 1852? This novel sold over 300,000 copies in one year and won over countless thousands of sympathizers to the abolitionist cause.

18.

Q: Called "The Black Prophet" by some, this visionary slave revolutionary led a small band of slaves on a two-day insurrection that rocked the area of Southampton, Virginia in August of 1831. He fled to the nearby Dismal Swamp where he remained at large for six weeks before being captured.

19.

Q: *Freedom's Journal* was the first Black newspaper to be published in the U.S., in 1872 in what city?

a) New York b) Philadelphia
c) Boston d) Chicago

20.

Q: Name the free Black man who published and distributed the militant anti-slavery pamphlet, *Appeal to the Colored People of the World*, in 1829, which caused a furor among slaveholders throughout the country.

21.

Q: What is the name of the slave ship, on which the African leader Joseph Cinque' and his followers revolted against their captors and eventually won their freedom and returned to Africa?

"I always wanted the opportunity to develop to my fullest. I looked into quite a few MBA programs before choosing UIC. This program offers unique opportunities for career-enhancing, hands-on business experience as well as a challenging academic program."

Robert A. Wines, II
MBA student, University of Illinois at Chicago
B.S., Boston University, Engineering Management

Consultant, First National Bank of Chicago
Technical Consultant, AT&T Information Systems

For more information on the MBA program at the University of Illinois at Chicago call us or write:
The MBA Program (M/C 077)
College of Business Administration
University of Illinois at Chicago
Box 4348
Chicago, Illinois 60680
312/996-4573.

UNIVERSITY OF ILLINOIS AT CHICAGO
UIC is an equal opportunity educator and employer

22.

Q: What is the name of the famous Supreme Court Decision that, in 1857, opened federal territory to slavery, denied citizenship rights to Blacks and decreed that slaves do not become free when taken into free territory? It was named after that slave who sued his master for his freedom.

23.

Q: What is the name of the Florida Indian nation that offered refuge to fugitive slaves, intermarried with them and fought along with them against the U.S. government in a series of wars in the mid 1800s?

24.

Q: What was the title of Frederick Douglass' abolitionist newspaper which he first published in New York in 1847?

25.

Q: P.B.S. Pinchback was born a slave in Mississippi, and this Black politician eventually made his home in another southern state. During Reconstruction he became a state senator, School Board Director of a major city's school system, senator, lieutenant governor and in 1872, governor of the state. What state claimed this first Black governor?

26.

Q: In 1863, President Abraham Lincoln issued an important documents, that declared that all slaves in rebellious areas be free. What was this document called?

27.

Q: In 1865 in Tennessee this terrorist group was formed by whites with the expressed purpose of reasserting white supremacy and minimizing the influence of the Union in the South. Name the group.

28.

Q: In 1881 in Tennessee a series of railroad laws were enacted which set a trend for many other states throughout the south. These laws legalized segregation in many public facilities and services. The laws were named after a popular character in a minstrel song.

29.

Q: This post Civil War Act of Congress in 1867, ratified the 14th Amendment and guaranteed Blacks the right to vote, giving Blacks the majority voice in most southern states.

POLITICS/MASS MOVEMENTS

30.

Q: In 1912 Marcus Garvey founded an organization that grew to become one of the largest and most influential organizations in the Black world. At its height, this organization claimed four million dues paying members, a daily newspaper, a shipping line and many other impressive enterprises. Name the organization.

31.

Q: Even though Garvey's UNIA was highly urbanized, its strong-

LOYOLA
Graduate SCHOOL
LOYOLA UNIVERSITY OF CHICAGO
6525 North Sheridan Road • Chicago, Illinois 60626 • (312) 508-3396

Graduate Fellowships For Minority Students Are Available

GRADUATE ARTS AND SCIENCES PROGRAMS

Administration & Supervision • Anatomy • Biochemistry & Biophysics • Biology • Chemistry • Child Development • Classical Studies • Community & Organizational Development • Computer Science Counseling Psychology • Curriculum & Instruction • English • Foundations of Education • Health • Law Higher Education • History • Microbiology • Molecular Biology • Neuroscience • Oral Biology Pastoral Counseling • Pharmacology • Philosophy • Physiology • Political Science • Psychology Sociology • Spanish • Theology

- *Ph.D. programs in 18 departments*
- *Part-time study available in most programs*
- *Courses at the Water Tower, Lake Shore and Medical Center Campuses*
- *Day, evening and Saturday classes*
- *Assistantships, fellowships and scholarships for full time study*

For a Schedule or more information, call the Graduate School, Loyola University of Chicago (312) 508-3396 or complete and mail the attached coupon.

GRADUATE PROFESSIONAL PROGRAMS

For a Schedule or more information call:
Business Administration (312) 670-3140 • Education (312) 670-3030 • Industrial Relations (312) 670-3134
Pastoral Studies (312) 508-2319 • Nursing (312) 508-3249 • Social Work (312) 670-3180

We are an equal opportunity educator/employer

TBC/867
LOYOLA
Graduate SCHOOL
LOYOLA UNIVERSITY OF CHICAGO
6525 North Sheridan Road • Chicago, Illinois 60626
NAME ________ PHONE ________
ADDRESS ________
CITY ________ STATE ________ ZIP ________
Please send me catalog information
I am interested in ________

hold was the Southern United States, the most thoroughly organized Garveyite area in the world. With 74 branches, name the southern state that was the leading center of the UNIA.

32.

Q: During the 1930s, this religious leader drew tens of thousands of followers. His Peace Mission Movement provided free meals and shelter throughout the Depression Era. At the height of his power, his movement operated 25 restaurants, two groceries, several barber shops and a fleet of vegetable, fish, fruit and coal wagons. The true believers called him God.

33.

Q: This politician was the son of an eminent Harlem minister who pastored the largest Black congregation in America. First elected to the House of Representatives in 1944, he offset his reputation for absenteeism by pushing civil rights and other legislation favorable to Blacks through Congress.

34.

Q: In 1967, Carl Stokes became the first Black mayor of a major American city. Name the city.

35.

Q: What is the name of the Black security guard who detected and detained a group of men installing surveillance equipment in the Democratic Party National Headquarters at the Watergate office complex in Washington, DC, that led to the infamous Watergate Scandal and rocked the Nixon administration?

36.

Q: What is the name of the former congresswoman from New York who was the first Black woman to sit in the U.S. House of Representatives, in 1969?

37.

Q: Who was the first Black appointed as an Associate Justice of the Supreme Court in 1967, by President Johnson?

38.

Q: In May 1966, this prominent Black activist spokesman was named as the head of the Student Non-Violent Coordinating Committee (SNCC), charting a new course for the "Black Power" doctrine. Name him.

39.

Q: In 1966, Huey Newton and Bobby Seale founded, in Oakland, CA, an organization which proposed a 10-point program which included reparations for past abuses of Blacks, release of Black prisoners and trial of Blacks by Black juries. What was the name of this organization?

40.

Q: On what date was Dr. Martin Luther King assassinated in Memphis, TN?

41.

Q: What was the controversial statement made by Malcolm

CHICAGO

Graduate School of Business
The University of Chicago

The M.B.A. program is designed to give you:

- understanding of managerial decision-making and
- perspective on the role of business as an economic, political and social institution
- within a framework of critical and theoretical diversity
- that prepares you for a significant career in management.

Special study options include the International Business Exchange Program, and joint-degree programs as follows: M.B.A./A.M. in Far Eastern studies, Latin American studies, Middle Eastern studies, South Asian studies, international relations, library science, and social service administration; M.B.A./J.D. with the Law School; and M.B.A./M.D. with the Friztker School of Medicine.

In addition to participating in the Johnson & Johnson Award program, Chicago offers a number of corporate-sponsored fellowships, specifically for minority M.B.A. students.

For further information, contact:

Admissions and Aid Office
The University of Chicago
Graduate School of Business
1101 East 58th Street
Chicago, IL 60637
(312) 962-7369

X in 1963 concerning the Kennedy assassination that caused Malcolm's suspension from the Nation of Islam by Elijah Muhammad?

42.

Q: In his later years he was called "Mr. Civil Rights." He served the NAACP in many capacities, including executive director, for over 50 years. This former editor of the NAACP's *Crisis* Magazine, was awarded the "Medal of Freedom" by President Johnson in 1969.

43.

Q: In 1905 in New York 129 Black intellectuals from 14 states met and organized the Niagara Movement which became the forerunner of this important civil rights organization, which still exists today.

WAYNE STATE UNIVERSITY

ANNOUNCES

A POST-BACCALAUREATE PROGRAM IN LIBERAL ARTS

For Biology, Chemistry, Economics, Mathematics and Physics

Wayne State University is pleased to announce the establishment of a Post-Baccalaureate Program for minority and disadvantaged students of high potential who intend to pursue doctoral study. The Program is based on the assumption that there are students with the innate intellectual ability required to complete Ph.D. studies, but that because of compromising educational, psychosocial or economic factors their prior academic performance or their performance on standardized exams fails to reflect their abilities. The Program is primarily designed for students with these characteristics who are members of racial or ethnic groups that have traditionally experienced discrimination. Selected students in Biology, Chemistry, Economics, Mathematics, and Physics will receive one year of full support (tuition, a 12-month stipend of approximately $7,500, and medical benefits). During this time they will have the opportunity to enhance their preparation for regular graduate work through a coordinated program of courses in their disciplines, academic skills development, and counseling. If they successfully complete the post-baccalaureate year, they will be admitted to Wayne State's Ph.D program, with support provided during the period of their graduate studies.

Wayne State, a leading urban research university located in Detroit, is a state-supported school with about 29,000 students, many of whom belong to the city's large minority and ethnic communities. A key part of the University's mission is to serve these population groups better, partly through programs like this one which should increase their representation in graduate programs and, ultimately, in university faculties.

Applicants should hold the Bachelor's degree (or expect to receive it before September 1, 1987), and must have honor point averages not lower than 2.5 on a 4.0 scale.

To Receive an application please write or call:

Post-Baccalaureate Program in Liberal Arts
Julia M. Simmons, Director
1050 Mackenize Hall
Wayne State University
Detroit, Michigan 48202
Telephone: Mon.-Fri. 9 a.m. to 5 p.m.
(313) 577-2309

APPLICATION DEADLINE: MARCH 15, 1987 for admission for the 87-88 academic year. ANNOUNCEMENTS OF DECISIONS WILL BE MADE IN JUNE, 1987.

44.

Q: In 1954, this unanimous landmark Supreme Court decision overturned the "separate but equal" doctrine that since 1896 legitimized segregation in the schools and other public facilities. Name this landmark case.

45.

Q: In 1955 in Montgomery, AL this brave Black woman refused to surrender her seat on a bus to a white man and was arrested. Dr. Martin Luther King called for a Black bus boycott which sparked the Civil Rights Movement. Name this important Black heroine.

46.

Q: In 1963 this prominent civil rights leader was assassinated in the doorway of his home in Jackson, MS.

47.

Q: In 1964 in New York City, Malcolm X resigned from the Black Muslim Movement to form a new organization. What was the name of that new organization?

48.

Q: For six days in August, 1965, looting, burning and rioting plunged this predominantly Black section of Los Angeles into a state of anarchy, which resulted from the mistreatment of a Black youth by a white policeman. Name this section of Los Angeles.

49.

Q: In 1926 this important and influential civil rights and labor leader founded the Brotherhood of Sleeping Car Porters.

BLACK WOMEN

50.

Q: Pamela Johnson is the Black woman who, in 1981, was named to a position on the *Ithaca Journal*, becoming the first Black woman to hold such a position with a major newspaper in the U.S. What position does she hold?

51.

Q: Who was the woman called "Black Moses," a major conductor on the Underground Railroad, who returned to the South 19 times leading over 300 slaves to freedom in the North and Canada?

52.

Q: This self-proclaimed "Pilgrim of God" was the first woman orator to speak out against slavery. Having set upon a personal journey for truth and freedom, she became one of the most popular speakers for Black and women's rights. She coined the popular rallying cry for women's rights—"Ain't I a woman."

53.

Q: Name the woman who, in 1905, invented a hair softener, grower and staightening comb, that revolutionized the cosmetics industry in the Black community. Her ingenuity and ability helped her to become the first Black, self-made millionaire in America.

54.

Q: Purchased from the slave-auction block at the age of eight, this little girl mastered the English language within 16 weeks. By 1773 she was an internationally known and published poet. She traveled to London, was hailed as a prodigy, and upon her return was issued a personal invitation to visit George Washington. Name her.

55.

Q: This outstanding Black woman rose from a field hand picking cotton to the position of confidamte and advisor to Franklin Roosevelt. The 17th child of sharecropping parents, this outstanding educator founded and built a well-known southern liberal-arts college that bears her name.

SCIENCE AND TECHNOLOGY

56.

Q: Dr. Percy Julian was the reknowned Black chemist who, in 1935 developed a drug for the treatment of what dreaded eye disease?

a) retinitus
b) astigmatism
c) color blindness
d) glaucoma

57.

Q: Name the Black inventor whose automatic lubrication system, devised in 1872, allowed for the continuous flow of oil to machinery without the necessity of stopping the machines. This Black man held over 50 patents and it is from him that the expression "The Real McCoy" originated.

58.

Q: Who was the free-born inventor, mathematician, astronomer and essayist, called the "sable genius"? He made, completely of wood, the first clock wholly made in America. This clock kept accurate time for over 60 years. He is best known as the man who laid out the plans for the City of Washington, DC.

59.

Q: Name the famous agricultural-chemist whose crop research at the Tuskegee Institute led to better and more productive farming in the South. He also discovered a multitude of products and uses for the soybean, peanut and sweet potato.

60.

Q: This Black physician and scientist was the pioneer in Blood Plasma Research. His method of storing blood plasma for the injured and wounded was a significant fact in turning the tide in the allied war effort in World War II. Ironically, this Black man died from loss of blood, sustained in an auto accident, having been denied admission to a "white" hospital.

61.

Q: Jan Matzeliger was the Black inventor who revolutionized this industry in 1863 with his patented invention of a "lasting" machine that made production of these items easier and faster. He worked 10 years on his invention which all the industry experts claimed was impossible to make. What manufactured items did Matzeliger improve the production of?

62.

Q: This arctic explorer, for years lost in the shadows of Admiral Peary, was in actuality the first man to discover the North Pole. Favored by the Eskimos because of his dark complexion, this explorer proved indispensable on Peary's many ex-

THE BEST DEAL IN TOWN

Take Advantage of our winning system.
The Sands is a U.S. based company with a proven
track record, aggressively involved in hospitality through
our unique chain of hotels and casino/hotels.
We have entry-level openings in the following areas:
Administration • Hotel Operations
• Food & Beverage • Data Processing • Accounting
We also have a limited number of
Co-Operative Education/Internship opportunities available.
Interested students should send their resume and cover letter to:

Sands.
HOTEL CASINO & COUNTRY CLUB / ATLANTIC CITY
P.O. Box 627 • Atlantic City, NJ 08404

peditions. Name the explorer who actually placed the flag on the North Pole.

63.

Q: Daniel Hale Williams was an outstanding physician and surgeon. In Chicago, in 1893 he accomplished an important surgical procedure that had not been done before. What operation did he perform?

64.

Q: This Black inventor was granted a patent for the first incandescent lamp with carbon filament. This man also made the drawings for Alexander Graham Bell's telephone and became the chief draftsman for General Electric and Westinghouse.

65.

Q: Who was the Black woman playwright, whose play, *A Raisin In The Sun*, won the New York Drama Critics Circle Award in 1959? She was the first Black to win this award.

66.

Q: Who was the outstanding historian who founded the Association for the Study of Negro Life and History in 1915, which was later named the Association for the Study of Afro-American Life and History. He is responsible for founding Black History Month. One of his most famous works is *The Miseducation of the Negro*.

67.

Q: In 1940, this important Black educator and founder of Tuskegee Institute became the first Black to be honored on a U.S. postage stamp. Valued at 10 cents, the stamp belonged to the "Famous American Series." Who was he?

68.

Q: During the decade after World War I, an exciting cultural movement emerged in the Black community, characterized by a spirit of protest and pride and reflected in a resurgence of Black literature, art, music and politics. Named after a well-known New York community, what was this cultural phenomenon called?

69.

Q: This prolific poet, novelist, essayist and world traveler flourished during the Harlem Renaissance. One of his most famous poems "The Negro Speaks of Rivers" inspired the theme of the Afro-American Pavilion at the 1984 World's Fair. Who was he?

70.

Q: This novelist, poet, NAACP official and diplomat is most famous for his poem, "Lift Every Voice and Sing," which, when set to music by his brother, became "The Black National Anthem." One of his most famous written works is *The Autobiography of an Ex-Colored Man*.

71.

Q: This Harlem Renaissance writer is perhaps best known for the poem "If We Must Die," in which he admonishes Black people to fight and die with dignity. The book *Harlem Shadows* made his reputation as a poet, and the novels *Home To Harlem*, *Banjo* and *Banana Bottom* insured his place among great Black writers.

72.

Q: What is the name of the first Black university founded in the U.S. in Pennsylvania in 1853? It was originally named the Ashmum Institute.

73.

Q: In 1894 in Cambridge, MA. this important Black scholar, writer and philosopher became the first Black man to receive a Ph.D. from Harvard University.

74.

Q: Name the Black poetess, who, in 1950, became the first Black to win a Pulitzer Prize for poetry.

75.

Q: Who was the internationally known Black photographer whose photographs of Harlem and its people created a half-century-long visual history of the area? His 1969 exhibition "Harlem On My Mind" at the New York Metropolitan Museum of Art, brought him international recognition.

SPORTS/ENTERTAINMENT

76.

Q: Jesse Owens won four gold medals in the Olympics, a standard of athletic greatness which inspired Carl Lewis in his 4-gold-medal achievement in 1984 in Los Angeles. Name the year and the city in which Jesse Owens accomplished his feat.

77.

Q: Who was the legendary Black cowboy, who was given the title "Deadwood Dick" for his bronco-busting, calf-roping and riding techniques displayed at Deadwood, S. Dakota in 1876.

a) Nat Love b) Bill Pickett
c) James Beckworth d) Sam Jones

78.

Q: Who was the New Orleans-born gospel singer who became known as the "Queen of Gospel Music?" Her 1945 hit "Move Up A Littler Higher" sold over a million copies.

79.

Q: Who was the controversial saxophonist whose revolutionary "sheets of sound" technique influenced an entire school of avant garde jazz musicians? He played with such greats as Dizzy Gillespie, Miles Davis and Theolonious Monk. He died in 1967.

80.

Q: Who was the outstanding jazz composer and orchestra leader who is considered to have made the most pervasive contribution to the development of jazz in the United States? His classics, such as "Mood Indigo" and "Take The A Train," are still being enjoyed today. The recent Broadway musical "Sophisticated Ladies" was done in his honor.

81.

Q: In 1919, Fritz Pollard became the first Black to play professional football for a major team, the Akron Indians. In 1916 Pollard had been the first Black to play in a prestigious college bowl game for Brown

University. What Bowl did he play in?

82.

Q: Who was the first Black man to coach a major professional sports team and what team did he coach?

83.

Q: Rising from a brutalizing background, this singer became the leading jazz vocalist of the 1940s. Some of her big hits included "Lover Man" and "Gloomy Sunday." At one time or another virtually every major musician of the day appeared with her during her career. She was known as "Lady Day."

84.

Q: Name the multi-talented artist, athlete, singer, actor who in 1949, shocked the government by speaking out against the Black American war effort on behalf of a racist society. His role as *Othello* on Broadway in 1943 ran for 296 performances, and was highly praised by the New York drama critics.

85.

Q: Hattie McDaniel played a role in this classic film that earned her the first Black Academy Award. What was the name of that film?

86.

Q: This first Black world heavyweight boxing champion, who won the title with 15th round KO of Jim Jeffries in 1910, was well-known not only for his boxing prowess, but also for his open flaunting of his wealth and his marked propensity for the ladies.

87.

Q: Name the man who is considered the leading composer of ragtime music. This son of a former slave received his greatest fame when he composed and published "Maple Leaf Rag." He composed more than 500 pieces of music that include a ballet and two operas. A U.S. postage stamp was issued in his honor in 1983.

88.

Q: Jackie Robinson was the first Black player in modern American major league baseball. He joined a team, managed by Branch Rickey, in 1947. His success as a player and human being opened the way for other Black players. Robinson was inducted into the Hall of Fame in 1962. What was the name of the team that Robinson played for?

89.

Q: An outstanding major league player in his day, this man became the first Black manager of a major league baseball team.

ANSWERS

1. (b) Portugal
2. (c) Imhotep
3. (c) Toussaint L'Overture
4. (c) Ethiopia
5. Liberia
6. Soweto
7. (d) Olduvai Gorge
8. Jomo Kenyatta
9. Haiti
10. Crispus Attucks
11. Chicago
12. Massachusetts, 1641
13. Quakers
14. Prince Hall
15. Jamestown
16. Harpers Ferry
17. *Uncle Tom's Cabin*
18. Nat Turner
19. (a) New York
20. David Walker
21. Amistad
22. Dred Scott Decision
23. Seminoles
24. *The North Star*
25. Louisiana
26. Emancipation Proclamation
27. Ku Klux Klan
28. Jim Crow Laws
29. The Reconstruction Act
30. Universal Negro Improvement Association (UNIA)
31. Louisiana
32. Father Divine
33. Adam Clayton Powell, Jr.
34. Cleveland, Ohio
35. Frank Wills
36. Shirley Chisholm
37. Thurgood Marshall
38. Stokely Carmichael, (Kwame Ture)
39. Black Panther Party
40. April 4, 1968
41. "Chickens coming home to roost."
42. Roy Wilkins
43. NAACP
44. Brown vs. Board of Education
45. Rosa Parks
46. Medgar Evers
47. Organization for Afro-American Unity
48. Watts
49. A. Philip Randolph
50. Publisher
51. Harriett Tubman
52. Sojourner Truth
53. Madame C. J. Walker
54. Phillis Wheatley
55. Mary McLeod Bethune
56. (d) glaucoma
57. Elijah McCoy
58. Benjamin Banneker
59. George Washington Carver
60. Dr. Charles Drew
61. Shoes
62. Matthew Henson
63. Open Heart Surgery
64. Lewis Latimer
65. Lorraine Hansberry
66. Carter G. Woodson
67. Booker T. Washington
68. The Harlem Renaissance
69. Langston Hughes
70. James Weldon Johnson
71. Claude McKay
72. Lincoln University
73. W. E. B. DuBois
74. Gwendolyn Brooks
75. James Van Der Zee
76. 1936, Berlin, Germany
77. (a) Nat Love
78. Mahalia Jackson
79. John Coltrane
80. Duke Ellington
81. Rose Bowl
82. Bill Russell, Boston Celtics
83. Billie Holiday
84. Paul Robeson
85. *Gone With The Wind*
86. Jack Johnson
87. Scott Joplin
88. Brooklyn Dodgers
89. Frank Robinson

MASSACHUSETTS
COLLEGE
OF · ART

The College of Art
621 Huntington Avenue
Boston, Massachusetts
02115

file - Barry Gaither

To • Roy Brown
From • Diana Korzenik
Office of • Art Education
Date • April 20, 1988
Subject • Gaither Meeting

For your records, on April 19, 1988 from 1:30-2:30 in North 180, the Art Education faculty gathered to meet with Barry Gaither. Ben Peterson set up the date and confirmed it. I confirmed again last Thursday via the Museum and asked that I be called if there was any problem. Unfortunately, Barry did not come. We very much welcomed his coming; we admire Barry's work; we were disappointed.

For your information •
Return requested •

The College of Art
621 Huntington Avenue
Boston, Massachusetts
02115

617-232-1555

July 22, 1988

MASSACHUSETTS
COLLEGE
OF · ART

Mr. Edmund Barry Gaither
Museum of Afro-American History
300 Walnut Avenue
Boston, MA 02119

Dear Barry:

Thanks very much for the clear and specific report. We appreciate your and Ben's work, and I look forward to Ben's further efforts this next academic year in implementing it.

I am anxious, by the way, to receive the manual. Will it be ready for our first Chairs' meeting late August?

Thanks, also, for the copy of Sterling Plumpp's poem "Steps to Break the Circle" and Kgositsile's introduction to it. To me, the poem fits into Jesse Jackson's speech in Atlanta during the convention. Jackson continues to speak of breaking the circle of pain and Plumpp allows me to understand in the heart what Jackson means. It is powerful and rich.

I've always enjoyed our meetings together. Let's have more of them.

Sincerely,

Roy

Roy H. Brown
Dean
Undergraduate Studies

RB:sd

INVOICE

FROM: Edmund Barry Gaither
598 Walk Hill Street
Boston, Massachusetts, 02125
Social Security #250-76-7295

TO: Massachusetts College of Art
Third World Resources Project
Attn: Roy Brown

DATE: June 30, 1988

FOR: One third of the fee for service. Time period of May 16-June 30, 1988

Particulars

Weekly conferences/telephone discussions with Peterson
Intensive conferences with Peterson to finalize review of all consultant reports.
Conference with Peterson to finalize and complete data preparation for publication
Submission of purchase orders for acquisitions
Completion of publication of manual with EPI
Submission of published manual
Closing conference with Roy Brown

AMOUNT: $1,666.66

INVOICE

FROM: Benjamin Peterson
109 Brainerd Road
Boston, Massachusetts, 02134
Social Security #242-60-2145

TO: Massachusetts College of Art
Third World Resources Project
Attn: Roy Brown

DATE: June 30, 1988

FOR: Co-direction and consultant services (April 25-May 15)

Particulars

Weekly conferences/telephone communications with Gaither
Co-oversight with publication of manual
Final submission of books and catalogues for inclusion in manual
Sign-off on publication of manual
Terminal project conference with Roy Brown

AMOUNT: $500.00

INVOICE

FROM: Benjamin Peterson
109 Brainerd Road
Boston, Massachusetts, 02134
Social Security #242-60-2145

TO: Massachusetts College of Art
Third World Resources Project
Attn: Roy Brown

DATE: May 15, 1988

FOR: Co-direction and consultant services(April 15-May 15)

Particulars

Weekly conferences/telephone communications with Gaither
Conference to finalize and refine the ERIC contract for
computer services
On-going identification and review of books and catalogues
for inclusion in guide
Several conferences the Irving McManus relative to his report
Conference to determine of format for computer printing

AMOUNT: $750.00

INVOICE

FROM: Edmund Barry Gaither
598 Walk Hill Street
Boston, Massachusetts, 02125
Social Security #250-76-7295

TO: Massachusetts College of Art
Third World Resources Project
Attn. Roy Brown

DATE: May 15, 1988

FOR: One third of the fee for service. Time period of March 26-May 15, 1988

Particulars

Weekly conferences/telephone discussions with Peterson.
Conference with Peterson to review and further refine the ERG contract

Oversight on follow-up review with Ms. Burnett/Slide Library
Oversight on follow-up review George Morgan/Main Library
Conference to review and further refine report of Irving McManus
Conferences with Ann Vick and Michael Westgate of Educational Resources Group(Desktop publishers/researchers)
Brief reviews and telephone discussions with Roy Brown
Bibliographic review and research oversight

AMOUNT: $1666.66

INVOICE

FROM: Benjamin Peterson
109 Brainerd Road
Boston, Massachusetts, 02134
Social Security #242-60-2145

TO: Massachusetts College of Art
Third World Resources Project
Attn: Roy Brown

DATE: April 24, 1988

FOR: Co-direction and consultant services

Particulars

Weekly conferences/telephone communications with Gaitner
Conference to retain ERG for computer services
On-going identification and review of books and catalogues
for inclusion in guide
Conference with Ms. Burnett/Slide Library
Conference with Mr. Morgan/Gen. Library
Conference to retain Irving McManus
Guidance with determination of format for computer printing

AMOUNT: $750.00

B Peterson 4/26/88
Roy H. Brown 5/2/88

INVOICE

FROM: Edmund Barry Gaitner
598 Walk Hill Street
Boston, Massachusetts, 02125
Social Security #250-76-7295

TO: Massachusetts College of Art
Third World Resources Project
Attn: Roy Brown

DATE: March 24, 1988

FOR: One third of the fee for service. Time period of January 4-March 25, 1988

Particulars

Weekly conferences/telephone discussions with Peterson
Conference with Critical Studies faculty (2/1/88)
Conference with Peterson to determine ERG contract
Conference with Painting faculty (Nimmer)
Conference with Performing Arts/Film faculty
Conference with Ms. Burnett/Slide Library
Conference with George Morgan/Main Library
Conferences with Peterson to retain Irving McManus
Conferences with Ann Vick and Michael Westgate of Educational Resources Group(Desktop publishers/researchers)
New York to meet with Black Filmmakers Foundation
New York to meet with Irving McManus(Asian-Hispanic consultant)
Telephone discussions with Irving McManus
Brief review/conference with Roy Brown
Bibliographic review and research oversight

AMOUNT: $1666.66

Roy H Brown 5/2/88

EDUCATION AND RESOURCES GROUP, INC.
256 Hanover Street
Boston, Mass. 02113
Telephone: (617) 523-1184
Telex: 294116 BOSTLX UR ATT:ERG

Michael Westgate, President
Ann Vick, Vice President
Liz Reilly, Programs Coordinator

INVOICE

To: Third World Resources
300 Walnut Ave.
Roxbury, MA
att: Benjamin Peterson
Edmund B. Gaither

Initiation fee - Research Assistance, Computer Compilation, and Preparation of Manuscript for Publication:
Resource Guide.......$750

Thank you.

Michael Westgate

ok/ Roy H. Brown

MAY 16 1988

Susan Lenard
Business Office
The Massachusetts College of Art
625 Huntington
Boston , Massachusetts 02115

Dear Ms. Lenard:

Enclosed is my Invoice for Consultant Services provided to The Massachusetts College of Art,
as requested by Mr. Benjamine Peterson for the Development of the Directory of LATINO AND ASIAN ARTS.
Thank you for expeditious handling of this payment request.

Sincerely,

Irvine Rafael Mac Manus

86 Glenwood Avenue
Yonkers, New York 10701
914 965-4660

May 12, 1988

INVOICE

Attention:
Ms. Susan Lenard:
Business Office
The Massachusetts College of Art
625 Huntington
Boston , Massachusetts 02115

Invoice for Professional Consultant Services:

DEVELOPMENT OF RESOURCE DIRECTORY OF LATINO
AND ASIAN-AMERICAN ARTS
A Guide to Artists, Curators, Critics, Museums ,
Arts Organizations, Publications and Bibliography.

This project commenced May 1, 1988 and is scheduled for completion on June 3, 1988

PROFESSIONAL FEE DUE $2,750.00

PLEASE MAIL CHECK TO:
Irvine Rafael Mac Manus
86 Glenwood Avenue
Yonkers, New York 10701

SS 103-34-6975

May 12,1988

Ok Roy H Brown

PAYMENT DUE UPON PRESENTATION OF THIS INVOICE

THANK YOU.

EDUCATION AND RESOURCES GROUP, INC.
256 Hanover Street
Boston, Mass. 02113
Telephone: (617) 523-1184
Telex: 294116 BOSTLX UR ATT:ERG

Michael Westgate, President
Ann Vick, Vice President
Liz Reilly, Programs Coordinator

INVOICE

21 June 1988

To: Massachusetts College of Art
Huntington Ave.
Boston, Mass.

Ref: 3rd World Resource Manual/E.B. Gaither

For production of Resource Manual for Mass. College of Art..$250.00

Thank you.

Michael Westg

OK / Roy H Brown
6/29/88

EDUCATION AND RESOURCES GROUP, INC.
256 Hanover Street
Boston, Mass. 02113
Telephone: (617) 523-1184
Telex: 294116 BOSTLX UR ATT:ERG

Michael Westgate, President
Ann Vick, Vice President
Liz Reilly, Programs Coordinator

INVOICE

To: Third World Resources
300 Walnut Ave.
Roxbury, MA

att: Mr. E. Barry Gaither

Initiation fee - Research Assistance, Computer Compilation, and Preparation of Manuscript for Publication:

Resource Guide.......$750

Thank you.

Michael Westgate

ok Roy H Brown 6/29/88

INVOICE

FROM:
Edmund Barry Gaither
598 Walk Hill Street
Boston, Massachusetts, 02125
Social Security #250-76-7295

TO:
Massachusetts College of Art
Third World Resources Project
Attn: Roy Brown

DATE: June 27, 1988

FOR: **Re-imbursement for travel**

Particulars:

Overnight trip to New York City to Studio Museum and Museo del Barrio, made preliminary contact with Irving McManus. {Gaither}	$159.00
Day trip to New York City for initial to visit Black Filmmakers Foundation {Gaither} (March 10, 1988)	$179.00
Day trip to New York City to visit Black Filmmaker Foundation and Brush and Shutter to complete annotations and related data analysis for resources manual {Gaither and Peterson}	356.00
total	694.00

Roy Brown

MOVING "MINORITY ART" INTO THE MAINSTREAM

Higher Education Initiatives, FY 1988

Excellence in Undergraduate Education

Prepared by Marjorie Hellerstein, Chair, Critical Studies Department

William F. O'Neil

Submitted by William F. O'Neil, President
Massachusetts College of Art
621 Huntington Avenue, Boston, 02115
(617) 232-1555 x200

November 13, 1987

PROPOSAL:

There has been a pressing need in our curriculum to increase awareness of the contributions to art history and contemporary art of artists and cultures of color. While the need has been recognized, we have not the substantial means to satisfy it. A grant from the Chancellor's fund would help us substantially to strengthen our courses and related curricular offerings in this area.

In several courses in art history, and in the literature and social sciences component of the curriculum at the Massachusetts College of Art, artists and cultures of color have not been adequately included, and could be easily integrated into the content of the courses. All the members of the faculty are eager to enrich their courses as effectively as possible. The art historians would very much like to have slides, biographies, critical works and general information about such artists, past and present.

The designation, for the purposes of this proposal, of "minority artists" refers to artists of color - Black, Native American, Asian-American, and Hispanic artists living in the United States, and in the Caribbean region, as well as to such artists living in other "Third World" places which have not been well represented in art historical studies.

Dr. Barry Gaither, art historian, Director of the Museum of the National Center of Afro-American Art, nationally known consultant and lecturer, is very well qualified to give help and encouragement in the study of such artists. He can also consult with and advise other members of the faculty about cultural issues that need to be addressed in the literature and social science courses currently being taught, or courses that could be taught.

Moreover, availability of slides of work by artists of color and books showing their work will be immeasurably helpful in our studio courses. This material will be doubly valuable in expanding the informational and creative range of all students and in providing students of color with inspirational models for their own work.

The increased presence of new Asian groups in the United States (e.g. Vietnamese) also necessitates recognition of their cultural backgrounds and present achievements. There are many resources in the Greater Boston area that could be used for practical and conceptual help in further expanding the curriculum.

The College's commitment in this area has focused on external curricular enhancements such as sponsorship of "minority" Visiting Artists, exhibitions, and conferences. Within the past year, for example, we worked with the Museum of Afro-American History on an historical photography exhibition; produced a conference on apartheid co-sponsored with Roxbury Community College; exhibited recent South African photographs; showed Latin American "Day of the Dead" artifacts; sponsored lectures by a Black anthropologist and by a Black Shakespearian scholar; and served as the site for conferences of Hispanic, Asian, and Third World Artists. Yet we have lacked the resources to incorporate intrinsic enhancements into our entire curricular structure. This grant application, if funded, would enable us to begin to accomplish such mainstreaming.

The permanent contributions to our resources of relevant slides and books together with a more informed faculty will, we believe, help substantially to improve the course content throughout the curriculum, and would be a very useful resource for area high schools and for other schools throughout the public higher education system. As a consequence, it would enhance our efforts to recruit and retain students of color, while underlining Third World contributions for all students.

Cost of Project:

E. Barry Gaither : $5,000.00
Other Curatorial: $2,500.00
Slides/Visiting Artists/Books: $5,000.00
Internal Research/Travel/Computer Time: $2,500.00

TOTAL: $15,000.00

Attachments: The following are examples of related activities held at the College.

MASSAC
HUSETTS
COLLEGE
OF · ART

The College of Art
621 Huntington Avenue
Boston, Massachusetts
02115

To • Faculty of MassArt
From • William F. O'Neil
Office of • President
Date • October 25, 1988
Subject • **Attached Teaching Resources and Materials On Minorities in the Visual Arts**

I am extremely pleased to pass along to you a copy of the recently completed guide entitled Teaching Resources and Materials on Minorities in the Visual Arts. This guide was commissioned by the College and funded through the Board of Regents Chancellor's Reserve Grant "Moving Minority Art into the Mainstream."

Benjamin Peterson and Edmund Barry Gaither compiled the data and have done a remarkable job in preparing the report in an easy, accessible manner.

I want to take this opportunity to express my appreciation on behalf of the entire college community to Ben and Barry for the success of this project.

As stated in their Introduction, "this guide is a first step [in moving] the Massachusetts College of Art towards fuller realization of its role as a teaching institution serving a diverse population of students."

For your information •
Return requested •

MASSACHUSETTS
COLLEGE
OF · ART

The College of Art
621 Huntington Avenue
Boston, Massachusetts
02115

To • All Mass Art Faculty
From • Ben Peterson
Office of • FA 2-D Department
Date • Oct. 20, 1988
Subject • Teaching Resources and Materials On Minorities in the Visual Arts

Teaching Resources and Materials on Minorities in the Visual Arts is an instructional guide which represents a focussed commitment on the part of the Massachusetts College of Art to offer its students a more fully-rounded education regarding multi-cultural issues. In 1987, Edmund B. Gaither (Museum of The National Center of Afro-American Artists) and I were commissioned by the College to prepare the document. Its contents provide a reference point as a foundation to expand the data base and resources for use by the teaching staff. It is also available to the College community. Throughout this academic year, I will spearhead the implementation of the initiative urged in the guide and will help direct its future expansion. The guide is envisioned as a vital first step at the center of the College's movement toward a more accurate presentation of the history of American art.

The specific goals of the project were:

- to acquire books, films and slides related to the histories of Afro-Americans; Latin; South and Caribbean Americans; Asians and Asian-Americans and Native Americans; and
- to promote the use of the material by developing a basic guide which correlates the resources to the course structure of the College.

Shortly, all full-time faculty will be receiving a copy of the report. If further information is required, please do not hesitate to contact me at X203.

For your information •
Return requested •

cc: B. O'Neil, B. Buchsbaum, R. Brown, K. Franklin

TEACHING RESOURCES AND MATERIALS ON MINORITIES IN THE VISUAL ARTS

Commissioned by
The Massachusetts College of Art

Prepared by

Edmund Barry Gaither
and
Benjamin Peterson

1988

Introduction

Teaching Resources and Materials on Minorities in the Visual Arts was commissioned by the Massachusetts College of Art with support from the Board of Regents for Higher Education and the College's Office of Minority Affairs. It is the first of many necessary steps addressing the need of the College to greatly expand its resources and teaching materials related to minority artists and to non-Western visual arts traditions. In addition to expanding resources, the report is intended to help guide and encourage the use of such materials in the preparation of courses taught at the College.

The specific goals of the project which prepared this report were:

- to acquire books, films and slides related to the heritages and histories of Afro-Americans, Latin, South and Caribbean Americans, Asians and Asian-Americans, and Native Americans; and

- to promote the use of the material by developing a basic resource guide which correlates the resources to the course structure of the College.

Towards fulfilling these goals, the project acquired the materials cited below and prepared this report as a guide to help direct the full use of the new resources. Purchased for the College were sixty-four books or catalogs, four hundred eighty-one slides, and two films. These new materials--as well as others which presently exist or are proposed for acquisition--form the basis of this report.

The document has been divided into three parts, plus an appendix. Each part has been further subdivided into the categories of Afro-American; Latin, South American, Hispanic and Caribbean; Asian and Asian-American; and Native American/Indian. Where it seemed helpful, additional subdivisions have been made. **Part One consists of bibliographies**, many of which have been annotated to provide brief descriptive notes assessing importance. **Part Two consists of a summary of slide and film acquisitions**, and the first of several listings by media, artist and title of slide set. Similar listings will be provided for other newly-purchased slide sets when they become available at the library. **Part Three is subdivided into sections on human and institutional resources**. Human resources offers a list of select artists, scholars, and arts professionals who are suitable for use as visiting lecturers, guest curators, artists in residence, or in other capacities which augment the teaching needs of the College. Some of the people who appear in this section are useful in guiding teachers in finding specific resources within their cultural group. Irving MacManus, for example, could quickly help a teacher to locate an Hispanic artist working in performance art. The institutional resources section offers a list of museums, galleries and art centers which are playing key roles in the support of non-Western art traditions, or in the extension of those traditions within the fabric of the United States. Such institutions are potential sites for faculty/student visits, directed research, or for obtaining additional information or materials related to artists.

The appendix contains a listing of Hispanic artists with notations of their media. It was abstracted from the larger consultant's report which was used in the preparation of this guide. The consultant's report is available upon request.

As noted at the beginning, this guide is a first step. Creative and committed use of it will move the Massachusetts College of Art towards fuller realization of its role as a teaching institution serving a diverse population of students.

Edmund Barry Gaither
Benjamin Peterson

CONTENTS

Introduction

Part One / 1-1
Bibliography

Afro-American (historical)

Afro-American (contemporary)

Latin and South American, Hispanic and Caribbean (historical)

Latin and South American, Hispanic and Caribbean (contemporary)

Asian and Asian-American (historical)

Asian and Asian-American (contemporary)

Native American/Indian (historical)

Native American/Indian (contemporary)

Part Two/ 2-1
Visual Resources

Afro-American slides

Latin and South American, Hispanic and Caribbean slides

Afro-American films

Latin and South American, Hispanic and Caribbean films

Asian and Asian-American films

Part Three / 3-1
Human and Institutional Resources

Afro-American human resources

Latin and South American, Hispanic and Caribbean human resources

Asian and Asian-American human resources

Native American/Indian human resources

Afro-American institutional resources

Latin and South American, Hispanic and Caribbean institutional resources

Asian and Asian-American institutional resources

Native American/Indian institutional resources

Appendix / 4-1

Hispanic Artists

PART ONE
Bibliography

More than two hundred thirty-five titles (books and catalogs) are included in the bibliography, including the sixty-four newly acquired by this project. The titles have been divided into four groupings:

☐ **Afro-American**;

☐ **Latin and South American, Hispanic and Caribbean**;

☐ **Asian and Asian-American**; and

☐ **Native American**.

Each group has been subdivided into a **historical** and **contemporary** section. "**Contemporary**" designates books or catalogs which primarily discuss art or artists since the second World War. All other publications are listed under **historical.**

Publications appearing in the bibliography have been either reviewed by project staff or recommended by a consultant to the project.

Publications on Afro-American art constitute a large percentage of the bibliographic entries. Many of these works draw on the common data base and thus are-- to varying degrees-- repetitive. For this reason, brief annotations have been provided which lend guidance to the user. Books or catalogs which are regarded as particularly important have been highlighted in bold face type.

Afro-American

Historical

Albany Institute of History and Art. *The Negro Artist Comes of Age: A National Survey of Contemporary American Artists.* January 3-February 11, 1945. (catalog) The document is useful in identifying the state of "Negro" art at the end of the Second World War. It identifies the artists, where they studied, and it illustrates the character of their work. One of the earliest large exhibitions of Afro-American work presented in a mainstream museum, the exhibition was a forerunner of the "black show" as it took form in the 1960's. This early survey of Negro art was organized under the inspiration of the leading scholar/aesthete of Afro-American art, Alain LeRoy Locke. Locke, who had been a Rhodes scholar, was Professor of Philosophy at Howard University.

American Negro Exposition, Chicago. *The Art of the American Negro, 1851 -1940.* Exhibition organized by Alonzo Aden. Introduction by Alain Locke. 1940. (catalog)

Art Alliance. *Horace Pippin: Memorial Exhibition.* Introduction by Alain Locke. Philadelphia. 1940. Pippin, who was regarded as a "primitive", was among the first Afro-American artists to gain national attention. His works, championed by Christian Brinson, were presented at the Museum of Modern Art in the thirties.

Baker, Houston A. *Blues, Ideology and Afro-American Literature: A Vernacular Theory.* University of Chicago Press, 1983. Blues, Ideology and Afro-American Literature is an important and perceptive exploration of the intracultural dynamics which inform Afro-American literature. Its perceptions are relevant to Afro-American art.

________________. *Modernism and the Harlem Renaissance.* University of Chicago Press, 1987.

Baldwin, James. *Price of the Ticket: Collected Nonfiction 1945-1985.* St. Martin's/Marek, New York, 1985.

Baltimore Museum of Art. *Contemporary Negro Art.* February 3-19, 1939. (catalog)

Barfield, Rodney. *Thomas Day, Cabinet Maker.* North Carolina Museum of History, Raleigh, 1975. Thomas Day was a well-known furniture maker/

craftsman working in Wilson, North Carolina before the Civil War. This discussion helps to establish his contribution to American decorative arts. Many of his works are held by the North Carolina Museum of History.

Bearden, Romare and Henderson, Harry. *Six Black Masters of American Art.* Zenith Books, New York, 1972. This book was written as a popular introduction to the lives and work of Joshua Johnson, Robert Scott Duncanson, Henry Ossawa Tanner, Edward Mitchell Bannister, Edmonia Lewis, and Horace and Augusta Savage. It is of limited use at the college level.

Bellevue Art Museum. *Hidden Heritage: Afro-American Art, 1800-1950.* Introduction by David C. Driskell, Bellevue, Washington, 1985.

Boskin, Joseph. *Sambo: The Rise and Demise of an American Jester.* Oxford University Press, New York, 1986.

Breeskin, Adelyn. *William H. Johnson 1901-1970.* Smithsonian Institution Press, Washington, DC, 1971. (catalog) A very thorough and informative monograph on William H. Johnson who was trained at the Arts Student League in the 1920's, after which he lived in northern Europe and experimented with German Expressionism. His mature style was akin to that of a self-taught native artist. His subject matter included still lifes and European urban vistas but was dominated by genre themes rooted in his experience in the American South.

Butcher, Margaret Just. *The Negro in American Culture.* Alfred A. Knopf, New York, 1967. Butcher's short discussion of general black American cultural issues is based on the work of Alain LeRoy Locke, and is consistent with his understanding of "Negro Art". It is useful for gaining a grasp of black thinking about the arts prior to the 1960's.

California Afro-American Museum. *The Portrayal of the Black Musician in American Art.* Introduction by Lizzetta Lefalle-Collins, Los Angeles, 1987. A historical survey of the iconography of black musicians in American art, this catalog reproduces broadsides, illustrated music sheets, paintings and sculptures by XVIIIth, XIXth and XXth century Afro-American and American artists.

Campbell, Mary Schmidt, et al. *Hale Woodruff: 50 Years of His Art.* The Studio Museum in Harlem, New York, 1979. (catalog) Campbell's catalog provides a key discussion and evaluation of the life of Hale Woodruff whose career spans from the 1920's to the late 1970's. Woodruff was an influential art teacher within the Afro-American university community and in New York. He experimented with cubism in the late 1920's, produced noteworthy murals during the 1930's, 40's and 50's, and concluded his career as an abstract expressionist.

________________________________. *Harlem Renaissance: Art of Black America.* The Studio Museum in Harlem in association with Harry N. Abrams, Inc., New York. 1987. Harlem Renaissance offers an excellent introduction to the place of the visual arts during the formative period of the Harlem Renaissance.

Cederholm, Theresa Dickason. *Afro American Artists: A Bio-Bibliographical Directory.* Trustees of the Boston Public Library, Boston, 1973. This reference volume is very useful and though it is superceded by *250 Years of Afro-American Art* by Igoe, it provides greater biographic information on artists than Igoe's work.

Chase, Judith W. *Afro-American Art and Craft* Van Nostrand Reinhold Company, New York, 1971.

Coar, Valencia. *A Century of Black Photographers: 1840-1960.* Museum of Art, Rhode Island School of Design, Providence, 1983. This is the definitive historical discussion of black photographers in the United States.

Coen, Rena N. *The Black Man in Art.* Lerner Publications Co., Minneapolis, 1970.

Cooke, Michael. *Afro-American Literature in the 20th Century.* Yale University Press, New Haven, 1984.

Corcoran Gallery of Art. *P. H. Polk.* Introduction by Jane Livingstone. Washington, DC, 1981. Polk, who worked at Tuskegee Institute, was a major photographer of the rural south in the late XIXth and early XXth century. His work merits greater attention than it has received.

Cornet, Joseph. *Art of Africa: Treasures from the Congo.* Phaidon Press, Ltd., London, 1971.

DeCock, Liliane and Reginald McGhee, eds. *James Van Der Zee.* Morgan and Morgan, Inc., Dobbs Ferry, New York, 1973. James Van Der Zee was the most important photographer of the Harlem Renaissance and its aftermath. Also see *The World of James Van Der Zee* by McGee.

Devise, Jean. *The Image of the Black in Western Art II: From the Early Christian Era to the Age of Discovery.* William Morrow & Company, New York, 1979. This is a lavishly produced study of the iconography of blacks in Christian imagery and in genre and court art of Europe. Also see *The Image of the Black in Western Art II* by Mollat and DeVise and *The Image of the Black in Western Art I* by Vercoutter and Snowden.

Dover, Cedric. *American Negro Art.* New York Graphic Society, Greenwich, Connecticut, 1960. British historian Cedric Dover offers a general introduction to all areas of Afro-American art in this study, however, it has been outdated by later volumes: *Art: African American* by Lewis and *The Afro-American Artist: A Search for Identity* by Fine.

Dodson, Owen and Billops, Camille. *The Harlem Book of the Dead James Van Der Zee.* Morgan and Morgan, Dobbs Ferry, New York, 1978.

Driskell, David C. *Two Centuries of Black American Art.* Los Angeles County Museum of Art, Alfred A. Knopf, New York, 1976. (catalog) Driskell's catalog offers a good general introduction to Afro-American art with precise topical discussions and noted on major artists. He makes controversial assertions relative to James J. Audubon.

______________, and Fonvielle-Bontemps, Jacqueline. *Forever Free: Art by African-American Women. 1862-1980.* Illinois State University, Normal, Ill., 1980. (catalog) This catalog is a review of the contributions of women to black art.

Fabre, Genevieve. *Drumbeats, Masks and Metaphor: Contemporary Afro-American Theatre.* Harvard University Press, Cambridge, 1983.

Fine, Elsa Honig. *The Afro-American Artist: A Search for Identity.* Holt, Rinehart and Winston, New York, 1973.

Fowler, Carolyn. *Black Arts and Black Aesthetics: A Bibliography.* New York, 1981.

Frederick Douglass Institute. *The Art of Henry O. Tanner.* National Collection of Fine Arts, Washington, DC, 1971. Henry O. Tanner was the most important XIXth century Afro-American artist. His works were purchased by the French government in the 1890's and are associated with the introspective direction (Blakelock, Ryder, et al) of much late XIXth century American art.

Fuller, Edmund. *Visions in Stone: The Sculpture of William Edmundson.* The University of Pittsburgh Press, 1973.

Gelburd, Gail. *A Blossoming of New Promises: Art in the Spirit of the Harlem Renaissance.* Emily Lowe Gallery, Hofstra University, Hemstead, L.I., New York, 1984. (catalog)

________________. *The Evolution of Afro-American Artists, 1800-1950.* Organized in cooperation with the Harlem Cultural Council and the New York Urban League. City College of New York, 1967. (catalog) This exhibition was the immediate precursor of the "black shows" as they surfaced in the late 1960's and is, therefore, historically important. The data presented is widely available in more recent catalogues and publications.

Grisby, Eugene. *Art and Ethics: Background for Teaching Youth in a Pluralistic Society.* William C. Brown Company Publishers, Dubuque, Iowa, 1977. Eugene Grisby, an art educator, printmaker and teacher at Arizona State College, prepared this book as a pioneering text for teaching art in a multi-cultural society.

Harmon Foundation, New York. *The Art of the Negro.* Traveling exhibition organized in cooperation with the College Art Association, 1934. This short publication is one of several historically important catalogues of exhibitions of "Negro Art" produced by the William Harmon Foundation. The Harmon Foundation was a major patron of black artists from 1927 through 1935. It established the first regular annual exhibition for Afro-American artists. This foundation was also a vital player in improving communication between Afro-American artists working in different parts of the country and between the Afro-American and the mainstream art communities. Harmon Foundation catalogs provide glimpses into the Afro-American art scene between the wars.

Harris, Trudier. *Black Women in the Fiction of James Baldwin.* University of Tennessee at Knoxville, 1985.

Hill, Erroll. *Shakespeare in Sable.* University of Massachusetts Press, Amherst, 1984.

Huggins, Nathan. *The Harlem Renaissance.* The Oxford University Press, New York, 1971. An essential introduction to the intellectual framework of the Harlem Renaissance. It also assesses the role of the Harlem Renaissance in shaping post-World War I America.

Igoe, Lynn. ***250 Years of Afro-American Art: An Annotated Bibliography.*** **R.R. Bowker Company, New York, 1981.** 250 Years of Afro-American Art is the most complete reference volume on Afro-American art, artists and organizations. It is particularly helpful for bibliographic references and for locating key masterworks.

Johnson, James Weldon. *Black Manhattan* Alfred A. Knopf, New York, 1930. Johnson was an outstanding citizen of Harlem during its heyday and his discussion of it is richly textured and colorful. He provides an excellent companion to Huggins' *The Harlem Renaissance.*

Jones, Leroi. *Blues People: The Black Experience in White America and the Music that Developed from it.* Morrow Quill Paperbacks, New York. Jones, now Baraka, sets forth an Afro-centric or nationalistic perspective of black culture in this now famous book. His socio-political analysis of historical and contemporary issues in black music has many observations relevant for the visual arts.

Kellner, Bruce, ed. *The Harlem Renaissance: A Pictorial Dictionary for the Era.* Methuen, Inc., New York, 1984.

Leroy, Jules. *Ethiopian Painting in the late Middle Ages and under the Gondar Dynasty.* Merlin Press, London.

Lewis, Samella. ***Art: African American.*** **Harcourt Brace Jovanovich, Inc., New York, 1978.** Samella Lewis is Emeritus Professor of Art at Claremont College. She wrote this work as a textbook. Her perspective is Afro-centric and lends a new dimension to her presentation. West Coast artists are prominent in the text.

Lewis, Samella S., and Waddy, Ruth G. *Black Artists on Art,* 2 vols. Contemporary Crafts, Inc., Los Angeles, 1971.

Locke, Alain. *Negro Art,* In Encyclopedia Britannica. 14th and 15th eds.

____________. ***Negro Art: Past and Present,*** **Albany Historical Society, Albany, New York, 1933. Associates in Negro Folk Education, Washington, DC, 1936.** This reissued book offers the most complete statement of Alain LeRoy Locke's theories of "New Negro" or Afro-American art. It is essential reading for understanding the early efforts to establish an intellectual framework for analyzing Afro-American art.

__________, ed. *The Negro in Art.* Associates in Negro Folk Education, Washington, DC, 1940. Reprint. Hacker Art Books, New York, 1968.

__________. *The New Negro.* Albert & Charles Boni, Inc., New York, 1925. Reprint. Atheneum Press, Boston, 1968.

__________, ed. *The New Negro: an Interpretation.* Arno Press and the New York Times, New York, 1968. The New Negro is the 'manifesto' document for the Harlem Renaissance, sometimes called the "New Negro" era. It presented the collection of perspectives on black music, dance, art, liter-ature and social history that gave unity to the period. *The New Negro* is an essential historical reference.

__________. *The Negro and his Music: Negro Art: Past and Present.* Arno Press and the New York Times, New York, 1969.

Maryland Historical Society. *Joshua Johnson: Freeman and Early American Portrait Painter.* Essays by Carolyn J. Weekley and Stiles Tuttle Colwill, with Leroy Graham and Mary Ellen Hayward, Baltimore, 1987. Here is the most detailed study of the first Afro-American artist to receive important regional recognition and to leave behind a substantial body of work. John(s)ton belongs to the consideration of American limners.

Mathews, Marcia. *Henry Ossawa Tanner: American Artist.* University of Chicago Press, Chicago, 1969.

McElroy, Guy and Richard Boyle. *Robert S. Duncanson: A Centennial Exhibition.* Cincinnati Art Museum, Cincinnati, 1972. (catalog) Duncanson, the first Afro-American artist to gain international recognition, was associated with midwestern painters such as William Sonntag. Duncanson painted romantic landscapes, as well as works akin to those of the Hudson River School and of the Luminist period. His European travels included England and Scotland and Italy. In the British Isles, he attracted favorable reviews from critics. He has a painting on permanent display at the Museum of Fine Arts, Boston.

McGhee, Reginald (ed.). *The World of James Van Der Zee: A Visual Record of Black Americans.* Grove Press Inc., New York, 1969. Also see *James Van Der Zee* by DeCock and McGhee.

Mollat, Michael and Jean Devisse. *The Image of the Black in Western Art II, Part 2: Africans in the Christian Ordinance of the*

***World, XIV-XVI Centuries.* William Morrow & Company, New York, 1979.** Also see *The Image of the Black in Western Art II* by DeVise and *The Image of the Black in Western Art I* by Vercoutter and Snowden.

Museum of Art. *Duncanson: A British American Connection.* Essay by Harold A. Chase. North Carolina Central University, Durham, 1984. Chase offers an exceptionally perceptive discussion of the relationship of Duncanson to British and American abolitionist currents.

National Conference of Artists. *A Print Portfolio by Negro Artists: A Souvenir in Observance of the Emancipation Proclamation Centennial, 1863-1963.* n.p., Chicago, 1963.

National Museum of American Art. *Sharing Traditions: Five Black Artists in the Nineteenth Century.* Essay by Lynda Roscoe Hartigan, Washington, DC, 1985. This is the most comprehensive study of the major figures of the XIXth century. It attempts to firmly relate J. Johnson, R. S. Duncanson, Edmonia Lewis, E. M. Bannister and H. O Tanner to their associates in American art.

New Jersey State Museum, Trenton. *Arts and Crafts Exhibition.* Sponsored by the Harmon Foundation and the New Jersey State Museum Advisory Board. March 31-April 30, 1935. (catalog)

New Muse Community Museum. *The Black Artists of the WPA (1933-1943).* Essay by Charlayne Van Dee Zee, Brooklyn, 1976.

Nketia, J. H. Kwabena. *The Music of Africa.* W.W. Norton & Company, New York, 1974.

Null, Gary. *Black Hollywood: The Negro in Motion Pictures.* The Citadel Press, Secaucus, New Jersey, 1975. A good introduction to blacks in films.

Parry, Elwood. *The Image of the Indian and the Black Man in American Art, 1590-1900.* George Braziller, New York, 1974.

Perry, Regina. *What It Is: Black American Folk Art from the Collection of Regina Perry.* Anderson Gallery, Virginia Commonwealth University, Richmond, 1982. (catalog)

Porter, James A. *Modern Negro Art.* Dryden Press, New York, 1943. Reprint. Arno Press, New York, 1969. Modern Negro Art was the first art history text in this field. It was written by the late James A. Porter, a professor at Howard University who is regarded as the father of black art history. Porter is distinguished from his senior associate Alain LeRoy Locke by his more scientific approach and his greater rigor as a scholar. *Modern Negro Art* is essential reading for Afro-American art history.

______________. *Paintings, Sculpture by American Negro Artists.* Institute of Contemporary Art, Boston. January 5-20, 1943. (catalog)

______________. *Ten Afro-American Artists of the Nineteenth Century.* Howard University Gallery of Art, Washington, DC. February 3-March 30, 1967. (catalog)

______________. *The Negro in American Art: One Hundred and Fifty Years of Afro-American Art.* Cosponsored by the California Arts Commission. University of California, Los Angeles. Sept. 11 - Oct. 16, 1966. (catalog)

Rampersad, Arnold. *The Life of Langston Hughes, Vol. I: 1902-1941.* Oxford University Press, New York, 1986.

Roelof-Lanner, T.V., ed. *Prints by American Negro Artists.* Los Angeles Cultural Exchange Center, Los Angeles, 1965.

Rubin, William, ed. *Primitivism in 20th Century Art. Affinity of the Tribal and the Modern.* Vols. I and II. Museum of Modern Art. Distributed by New York Graphic Society Books/Little, Brown and Company, Boston, 1984.

Schoener, Allon (comp). *Harlem on My Mind: Cultural Capital of Black America,1900-1968,* Random House, New York, 1968 and Dell, New York, 1979. Harlem on My Mind is a compendium of newspaper clippings from the twenties through the sixties. It provides an ongoing look at the sociopolitical matrix of Afro-America.

Short, Alvia Wardlaw. *Roy DeCarava: Photographs.* Museum of Fine Arts, Houston, 1975. A small volume, Roy DeCarava: Photographs introduces the second most important photographer of the Harlem Renaissance period.

Sieber, Roy. *African Textiles and Decorative Arts.* Museum of Modern Art, New York, and Eastern Press, Inc., New Haven, 1972. (catalog)

Siegal, Jeanne. *Four American Negro Painters, 1940-1965, Their Choice and Treatment of Themes.* Master's Thesis, Columbia University, 1966.

Smithsonian Institute, Washington, DC. *Exhibition of Paintings and Sculpture by American Negro Artists at the National Gallery of Art.* In connection with William E. Harmon Awards for Distinguished Achievement among Negroes. May 16-29, 1929; May 30-June 8, 1930. (catalog)

Snowden, Frank. ***Before Color Prejudice: The Ancient View of Blacks.*** **Harvard University Press, Cambridge, 1983.** Snowden is the preeminent historian of the presence of blacks in the ancient world. He clearly documents the presence of Africans in Egyptian, Greek and Roman art.

________________. ***Blacks in Antiquity: Ethiopians in the Greco-Roman Experience.*** **Harvard University Press, Cambridge, 1970.**

Southern, Eileen. *The Music of Black Americans: A History.* W.W. Norton and Company, New York, 1983. Southern's introduction to black American music is the definitive volume in this area.

Southern, Eileen, ed. *Readings in Black American Music.* W.W. Norton and Company, New York, 1983.

Stearns, Marshall and Jean. *Jazz Dance: A History of Dancing to Jazz, from its African Origins to the Present.* Schirmer Books, MacMillan Publishing Co., New York, 1979.

Studio Museum in Harlem. *Black Artists of the 1930's.* 1968. (catalog)

Teilhet, Jehanne. *The Discovery of Tribal Arts by the French Painters before 1907.* University of California at Los Angeles, 1967.

Thompson, Robert Farris. "African Influence on the Art of the United States", Armstead L. Robinson, Craig C. Foster, and Donald H. Ogilvie, eds., *Black Studies in the University: A Symposium,* pp. 128-177, Yale University Press, New Haven, 1969. This discussion examines the issue of African influences in Afro-American art according to the theoretical analysis of black visual arts advanced by Professor R.F. Thompson of Yale.

________________. ***Flash of the Spirit, African and Afro-American Art and Philosophy,*** **Random House, New York, 1983.** Professor Thompson has taken a leading role in suggesting a theoretical understanding of the relationship between black art in the Americas and its African sources. This book is the definitive statement of his theory.

Van Der Zee, James. *The Harlem Book of the Dead.* Text by Toni Morrison, Camille Billops and Owen Dodson, New York, 1978.

Vercoutter, Jean, Frank Snowden, et al. ***The Image of the Black in Western Art I: From the Pharaohs to the Fall of the Roman Empire.*** **William Morrow and Company, New York, 1976.** Also see *The Image of Blacks in Western Art II* by DeVise and Mollat.

Vlach, John. *Charlston Blacksmith: The Work of Phillip Simmons.* University of Georgia Press, Athens, 1981.

__________. ***The Afro-American Tradition in the Decorative Arts.*** **The Cleveland Museum, Cleveland, 1978.** This is the definitive discussion on the place of quilting, cane-making, pottery, musical instrument productions and other decorative arts activities in XIXth and XXth century Afro-America.

Contemporary

Acts of Art Gallery, New York. *Black Women Artists 1971.* June 22-July 30, 1971. (catalog)

____________________. ***Rebuttal Catalogue: Catalogue of the Rebuttal Exhibition to the Whitney Museum.*** **1971. (catalog)** This important brochure is of particular importance because it attempts to define "black art" as understood during the black power movement. It accompanied the counter exhibition to the Whitney's Contemporary Black Artists in America (1971) which was organized by Robert Doty.

Afro-American Historical and Cultural Museum. ***The People's Art: Black Murals, 1967-78.*** Philadelphia, 1986. The Black mural movement of the sixties began in Chicago with the Wall of Respect created by the OBAC (Organization of Black American Culture) and quickly spread throughout the inner cities of the nation. Its impact is weighed in this catalog.

Alinder, James, ed. *Roy DeCarava: Photographs.* Friends of Photography, Carmel, California, 1981. Roy DeCarava is an important mid-twentieth century black photographer.

Alternative Museum. *Post-Modern Metaphors.* Essay by Horace Brockington, New York, 1981.

American Federation for the Arts. *Ten Negro Artists from the United States* New York. 1966. Of great historical interest, this catalog accompanied the Black American works exhibited at the First World Festival of Negro Arts in Dakar, Senegal in 1966.

Anacostia Neighborhood Museum/Smithsonian Institution. *Contemporary Visual Expressions.* Introduction by David C. Driskell, Washington, DC, 1987. Anacostia's recently published catalog offers an excellent discussion of the works of four major contemporary Afro-American artists, providing a basis for relating them convincingly to major trends in contemporary art.

____. *The Barnett Aden Collection.* Washington, DC, 1974. The history of the formation of a principally Afro-American modern art collection in Washington is the subject of this catalog. The Barnett Aden Collection includes works by Theodoros Stamos, Robert Gwathmey, and I. Rice Pereira, as well as many Afro-American artists working in the mid-Atlantic region in the 40's and 50's.

Andrews, Benny. *Between the Lines: 70 Drawings and 7 Essays.* Pella Publishing Co., Inc., New York, 1978.

Atkinson, J. Edward (comp. and ed.). *Black Dimensions in Contemporary American Art*, New American Library, New York, 1971. This symposium illustrates the dynamics between black artists and the arts establishment at the height of the black power movement and it offers glimpses of black intra-group differences relative to the "mainstream" art community.

Bearden, Romare, and Carl Holty. *The Painter's Mind.* Crown Publishers, New York, 1969. Bearden and Holty co-authored this technical study which examines the use of spatial structures in painting.

Bearden, Romare, Richard Hunt, Jean Hutson, et al. *The Black Artist in America: A Symposium; The Metropolitan Museum of Art: Cultural Power in a Time of Crisis; Poor People's Plan and Harlem, A Cultural History: Selected Bibliography.* Metropolitan Museum of Art Bulletin, Vol. XXVII, number 5, New York, 1969.

Biggers, John. *Black Art in Houston: The Texas Southern Experience.* Texas A & M University Press, College Station and London, 1978.

Bontemps, Jacqueline Fonvielle-. ***Choosing: An Exhibit of Changing Perspectives in Modern Art and Art Criticism by Black Americans, 1925-1985.*** **Hampton, Virginia, 1985.** Choosing is a compendium of statements by principal figures in Afro-American art history and criticism. It provides an excellent introduction to the dominating personalities in the field.

Breeskin, Adelyn, Mary Foresta and Adolphos Ealey. ***A Life of Art: Alma Thomas (1891-1978).*** **National Collection of Fine Arts, Washington, DC, 1981.** Thomas, whose blossoming late in life brought her to the attention of the New York and Washington critics, was associated with the Washington color school group.

Brooklyn College. *Afro-American Artists since 1950: An Exhibition of Paintings, Sculpture, and Drawings.* April 15-May 18, 1969. (catalog)

Brown, Milton. ***Jacob Lawrence.*** **Whitney Museum of American Art, New York, 1974. (catalog)** Brown, a leading American art historian, discusses the career of one of the best known of Afro-American artists.

Bush, Martin. *The Photographs of Gordon Parks.* Ulrich Museum of Art, Wichita State University, Wichita, Kansas, 1983. (catalog)

Campbell, Mary Schmidt. ***Images of Dignity: A Retrospective of the Works of Charles White.*** **The Studio Museum in Harlem, New York, 1982. (catalog)** Images of Dignity: A Retrospective is the most recent and comprehensive discussion of the life and works of Charles White, a major 20th century Afro-American artist whose career spanned from the 1940's through the 1970's. His work had strong roots in socialist realism.

_______________. *Romare Bearden: A Creative Mythology.* PhD Dissertation, Syracuse University, 1982.

_______________. ***Tradition and Conflict, Images of a Turbulent Decade 1963-1973.*** **The Studio Museum in Harlem, New York, 1985. (catalog)** This catalogue discusses the art and photography of the black power era. It is essential reading for understanding the era because it includes essays by several social historians of the civil rights movement, including Vincent Harding.

Center Gallery. ***Since the Harlem Renaissance: 50 Years of Afro-American Art.*** **Several essays and artist interviews. Bucknell**

University, Lewisburg, PA, 1985. Since the Harlem Renaissance is particularly useful for its precise personal statements by major figures in contemporary Afro-American art.

Cocker, Gylbert. *The World of Bob Thompson.* Studio Museum in Harlem, New York, 1978. (catalog) Thompson was an important mid-20th century painter closely associated with the post-beat jazz generation and literary figures such as Ralph Ellison. Active in Europe, he achieved critical attention in New York as a abstract painter reinterpreting 16th century Renaissance themes.

College of Marin Art Gallery, Kentfield. *California Black Artists.* March 13-April 10, 1970. (catalog)

Columbia Museum of Art. *Through a Master Printer: Robert Blackburn and the Printmaking Workshop.* Introduction by Nina Parris, Columbia, 1985. The printmaking workshop is one of the centers established in New York during the second World War as places where printmakers and print technicians (many displaced by the second World War) could work together producing high quality portfolios and prints. It has enjoyed a wide reputation for its quality work and it has been particularly supportive of minority artists (Asian, Hispanic and Black).

William and Norman Copley Foundation. *Thomas Sills.* Chicago, 1964.

Crawford Joe (ed.). *Black Photographers Annual,* Volume 1, Black Photographers Annual, Inc., Brooklyn, 1976.

______________. *Black Photographers Annual,* Volume 3, Another View, Inc., Brooklyn, 1980.

______________. *Black Photographers Annual,* Volume 4, Another View, Inc., Brooklyn, 1980.

Davies, Hugh and Helaine Posner. *Martin Puryear.* University Gallery, University of Massachusetts at Amherst, 1984. (catalog) Puryear, whose abstract sculptures of natural materials and environmental works have drawn great critical acclaim, is a noteworthy figure in contemporary sculpture.

Doty, Robert. *Contemporary Black Artists in America.* Whitney Museum of American Art, New York. April 6-May 16, 1971. (catalog)

Fairleigh Dickinson University Art Gallery, Madison, New Jersey. *Some Negro Artists.* October 20-November 20, 1964. (catalog)

Fax, Elton C. *Black Artists of the New Generation.* Dodd, Mead, New York, 1971. Fax is an educator/artist associated with politics of the Left. His books are primarily biographical discussions of prominent black artists working with socially relevant themes.

__________. *Seventeen Black Artists.* Dodd, Mead, New York, 1971.
Fisk University, Art Galleries, Nashville.

Three Afro-Americans: Paintings by Merton Simpson, Sculpture by Earl Hooks, Photography by Bobby Sengstacke. Foreword by David C. Driskell. April 20-May 15, 1969. (catalog)

Fisk University Museum, Nashville. *Amistad II: Afro-American Art.* Essays by Grant Spradling, Clifton Johnson, David C. Driskell, and Alan Gordon. American Missionary Association, New York, 1975. (catalog)

__________________________________. *Aaron Douglas: Retrospective.* Introduction by David Driskell, Nashville, 1971.

Frere, Georges. *Lois Mailou Jones Peintures 1937-1951.* Tourcoing, France, 1952. A large format volume, Peintures introduces the post-impressionist work of Lois Mailou Jones. Jones has received wide recognition, including an award from the Women's Caucus for Art.

Gaither, Edmund B. ***Afro-American Artists: New York and Boston.*** **Museum of Fine Arts, Boston**, 1970. (catalog) This catalog accompanied the largest and most critically well-received of the "black shows" presented by a major museum. Its introduction, which has been reprinted, is regarded as a very clear statement of the state of Afro-American art at the turn of the 1970's. It received the Art Director's award for design.

________________. ***Reflective Moments: Lois Mailou Jones.*** **Museum of the National Center of Afro-American Artists, Boston, and the Museum of Fine Arts, Boston. 1973. (catalog)** Jones, who was born in Boston, has enjoyed one of the longest and most distinguished careers in American art. This catalogue analyzes her career and defines its principal periods.

Gayle, Addison. *The Black Aesthetic.* Doubleday, Garden City, New York, 1971.

Gelburd, Gail. *A Blossoming of New Promises, Art in the Spirit of the Harlem Renaissance.* Emily Lowe Gallery, Hofstra University, Hempstead, New York. 1984.

Goode-Bryant, Linda, and Philips, Marcy S. *Contextures.* Just Above Midtown, Inc., New York, 1978. (catalog) Contextures discusses a group of New York abstract artists associated with JAM (Just Above Midtown Gallery) in the mid-seventies.

Gordon, Allan. *Cultural Dualism on the Themes of Certain Afro-American Artists.* P.h.D. Dissertation, Ohio University, 1969.

Hammond, Leslie King. ***Ritual and Myth: A Survey of African American Art.*** **The Studio Museum of Harlem, New York, 1982. (catalog)**

Harper, Michael. *Savoy: Richard Yarde.* Mt. Holyoke College, Holyoke, 1982. Catalog presents Yarde's large painted construction environment recreating the famous jazz club, the *Savoy.* Michael Harper is a poet and novelist.

High Museum of Art. *Benny Andrews: The Bicentennial Series.* Essay by Lawrence Alloway, Atlanta, 1975. Andrews has produced many mural-size indoor paintings treating contemporary social themes such as racism, sexism, and militarism. These canvas collages are provocative and biting comments developed through the use of a carefully articulated iconography.

________________. ***Highlights of the Atlanta University Collection of Afro-American Art.*** **Text by Richard Long, Atlanta. (catalog)** The catalog offers a useful history of the formation of an early black university collection with particular attention to the role of noted artist Hale Woodruff. The Atlanta collection consists of works which won prizes in its famous Annual between 1942 and 1970.

Hill, Erroll, ed. *The Theatre of Black Americans: A Collection of Critical Essays.* Applause Theatre Books, New York, 1987.

Huntsville Museum of Art. *Black Artists/South.* Huntsville, 1979. (catalog)

Herbert F. Johnson Museum. *Directions in Afro-American Art.* Essay by Rosalind Jeffries. Cornell University, Ithaca, 1974.

Institute for the Arts. ***Some American History.*** **Introduction by Charles Childs. Rice University, Houston, 1971.** This very interesting catalog accompanied an exhibition of articulated documents, constructions and art works by Larry Rivers, Ellsworth Ausby and others. The works were inspired by racial themes in American history.

Kingsley, April. *Afro-American Abstraction.* The Art Museum Association, San Francisco, 1982. (catalog) Kingsley provides a fine discussion of the place of black abstract artists within American abstract movements of the 1970's. It is essential reading.

Lee, Spike and Lisa Jones. *Uplift the Race: The Construction of School Daze.* Simon & Schuster, Inc., New York, 1988.

Lemakis, Emmanuel. *Jacob Lawrence: An Exhibition of His Work.* Stockton State College Art Gallery, Pomona, New Jersey, 1983. (catalog)

Lewis, Samella. *The Art of Elizabeth Catlett.* S.A.M. Art Media, Los Angeles, 1984.

Livingston, Jane, and Beardsley, John. *Black Folk Art in America, 1930-1980.* University Press of Mississippi and the Center for the Study of Southern Culture, Jackson, Mississippi, 1982. (catalog) This catalogue is the most comprehensive discussion of black folk art in print.

Martha Jackson Gallery. *Bob Thompson: Important Works in New York Collections, 1960-1966.* Essay by Jeanne Siegal, New York, 1968.

Melberg, Jerald, et al. *Romare Bearden: 1970-1980.* Mint Museum at Charlotte, North Carolina, 1980. (catalog)

Moutoussamy-Ashe, Jeanne. *Viewfinders: Black Women Photographers.* Dodd, Mead and Company, New York, 1986. Of particular relevance to women's movement in art.

Museum of Modern Art. *The Sculpture of Richard Hunt.* Artist statement. New York, 1971. A short catalog introduces Hunt, who is one of America's best known sculptors. Working abstractly with cast and welded metals, Hunt maintains a large studio in Chicago where he executes many public commissions.

Museum of the National Center of Afro-American Artists. *ABA: A Journal of Affairs of Black Artists.* (periodical)

Museum of the National Center of Afro-American Artists. *Five Famous Black Artists: Romare Bearden, Jacob Lawrence, Horace Pippin, Charles White, Hale Woodruff.* February 9-March 10, 1970. (catalog)

Newark Museum. *Black Artists: Two Generations.* May 13-September 6, 1971. (catalog)

Oakland Museum. *New Perspectives in Black Art.* Organized in Association with Art of Art-West Associated North. October 5-26, 1968. (catalog)

Porter, James A. and Benjamin Horowitz. *Charles White, Drawings.* Howard University Gallery of Art, Washington, DC, 1967 (catalog)

Princeton Art Museum. *Fragments of American Life: An Exhibition of Paintings.* Introduction by John Ralph Willis, Princeton, 1976.

Rodman, Selden. *Artists in Tune with Their World: Masters of Popular Art in the Americas and their Relation to the Black Tradition.* Simon and Schuster, New York, 1982.

Rosenblum, Paula. *A Film Study of Jacob Lawrence.* PhD Dissertation, University of Oregon, 1979.

Santa Barbara Museum of Art. *Frederick Eversley.* Artist statement. Santa Barbara, 1977. Eversley is a foremost abstract sculptor working in plastics and synthetic materials.

Saarinen, Aline B. *Jacob Lawrence.* New York Federation of Art, New York, 1970.

Spradling, Grant, and Johnson, Clifton, and others. *Amistad II: Afro-American Art.* Fisk University. American Missionary Association, New York, 1975. (catalog)

Studio Museum in Harlem. *Al Loving: Departures.* Essay by Deirdre Bibby. New York, 1985. Loving is a contemporary painter who emerged from the shaped canvas style of the sixties.

________________________. *An Ocean Apart: American Artists Abroad, New York.* Collection of short essays.

________________________. *Beaufort Delaney: A Retrospective.* Essay by Richard Long, New York, 1978. Delaney, an expatriate painter who lived and

worked in Paris, was an expressionist of considerable interest. He was the brother of the Afro-American artist Joseph Delaney who was active in New York.

________________________. *Bill Hutson, Retrospective.* Essay by Kelly Jones, New York, 1987.

________________________. *Emilio Cruz, Retrospective.* New York, 1987.

________________________. ***Faith Ringgold: Twenty Years.* New York, 1984.** An important spokesperson for the women's movement in the arts, Ringgold has played a pioneering role in establishing and expanding the making of soft sculpture.

________________________. *Howardina Pindell, Odyssey.* Essay by Terrie Rouse, New York, 1985. An important spokesperson for the interest of Black artists in American art, Pindell creates three-dimensional forms using collage techniques and repetitions of form and image.

________________________. *Richard Mayhew: An American Abstractionist.* Essay by Mary Schmidt Campbell, New York, 1977.

Teilhet, Jehanne (ed). *Dimensions of Black.* La Jolla Museum of Contemporary Art. 1970. (catalog)

University Art Museum, Berkeley. *Chase-Riboud.* Essay by F. H. Heckmanns, Paris, 1972.

University of Massachusetts, Amherst. *Sam Gilliam: Indoor and Outdoor Paintings, 1967-78.* Essays by Hugh Daniel and Jay Kloner. University of Mass., Amherst, 1978. Gilliam is a widely known abstract painter whose draped canvases have roots in the tradition of Pollock and of the Washington color school.

University of Michigan, Ann Arbor. *Eight New York Painters.* Statement by Hale Woodruff. July 1-21, 1956. (catalog)

Washington, M. Bunch. *The Art of Romare Bearden: The Prevalence of Ritual.* Harry N. Abrams, Inc., New York, 1972. (catalog) Bearden's career through the development of his collage style of the 1960's is presented in this catalog. Although active as a painter since the early 1930's, it was the classically composed collages that he began in the early 1960's which established Bearden's place as an American artist.

Washington Project for the Arts. ***Art in Washington and its Afro-American Presence: 1940-1970.*** **Essay by Keith Morrison, Washington, DC, 1985.** Morrison attempts to write a critical social history of Afro-American artists in a major metropolitan area. It examines the relationship between the various sectors of the Washington community of Black artists and the Washington art establishment.

Wheat, Ellen. ***Jacob Lawrence: American Painter.*** **University of Washington Press in association with the Seattle Art Museum. 1986.** Originally a dissertation, this recent book is the definitive discussion of the place of Jacob Lawrence in American art.

Whitney Museum of American Art. ***Betye Saar.*** **Essay by Marcia Tucker, New York, 1975.** Saar creates small box assemblages which have a magico-ritual quality.

William Grant Still Community Arts Center. History of Blacks in Film. Los Angeles, 1983. (catalog)

Williams, John A. *The Black Photographers Annual* Vol. 4. Another View, Inc., Brooklyn. 1980.

Latin American, South American, Hispanic and Caribbean

Historical

Anton, Ferdinand, et al. ***Primitive Art: Pre-Columbian, North American Indian, African, Oceanic.*** Harry N. Abrams, Inc., New York, 1979. Anton's book is divided into four topics, beginning with a discussion of the splendid art forms of the vanished Pre-Columbian civilizations. The section on African art discusses a variety of areas, including dance masks, decorative objects, reliquaries and the like. Indian tribal art analyzes indiginous expressions such as Eskimo ivory carvings, totemic art of the Kwakiuit, Iroquois wooden masks, etc. Oceanic art stresses the regions religious and magical interrelationships to the great diversity of its styles.

Bastide, Roger. ***African Civilizations in the New World.*** **Harper and Row Publishers, New York.** African Civilizations is a most extraordinary analysis of African communities in the whole of the Americas. It has a strong theoretical base and provides a convincing analysis of the dynamics of African heritage in the new world.

Helm, MacKinley. *Modern Mexican Painters.* Dover Publications, New York. 1941.

Moulard, Barbara. *Within the Underworld Sky: Mimbres Ceramic Art in Context.* Twelvetrees Press, Pasadena, California, 1984. A comprehensive analysis and interpretation of classic ceramic forms utilizing information methods drawn from the fields of art history, anthropology and archeology. Stylistic analysis describes the art forms in terms of such formal characteristics as line, shape, color, volume, mass, light and texture. Iconographic interpretation seeks to understand the intrinsic meanings of objects or designs. As a distinct cultural group, the Mimbres occupied a contiguous region of the southwest that includes the southern halves of Nevada and Colorado, all of New Mexico, Arizona and northern Mexico.

Oller, Francisco. *Un Realista Del Impresionismo.* El Museo de Arte de Ponce, 1983. (catalog)

Vaquez, Ramirez. ***The National Museum of Anthropology, MEXICO: Art, Architecture, Archeology, Anthropology.*** **Harry N. Abrams, Inc., New York, 1968.** Completed in 1964, the National Museum of Anthropology uses a contextural approach for the presentation of its expansive collections of arts and artifacts which span from the pre-Columbian era to the present. Lavishly illustrated, the volume affords an extraordinary introduction to the long history of Mexican art.

Contemporary

Beardsley, John. ***Hispanic Art in the United States: Thirty Contemporary Painters and Sculptors.*** **Abbeville Press, Inc., New York,1986.** Hispanic Art presents a rich variety of painting and sculpture, ranging from folk-inspired religious carving to modernist abstraction and New Imagism.

Braithwaite, Edward. ***Contradictory Omens.*** **Savacou Publications, Mona, Jamaica, 1974.** Braithwaite is a poet and scholar of Caribbean cultural issues. This is a fascinating short study of the shaping of the Caribbean personality as it wrestles to cast off the psychological damages of Colonialism and to achieve its own authenticity.

Catlin, Santon and Terence Grieder. *Art of Latin America since Independence.*

Goldman, Shifra M. and Tomas Ybarra-Frausto. *Arte Chicano.* Chicano Studies Publications Unit, University of California, Berkeley, CA, 1985.

Hyland, Douglas. *Marius de Zayas: Conjurer of Souls.* New York (?)

Leichferstershire Museums. *Caribbean Expressions in Britain.* Leichester, UK, 1986. Useful short essay on the history of visual arts in the English Caribbean, including Guyana.

Nadal-Gardere, Marie-Jose and Gerald Bloncourt. *La Peinture Haitienne/ Haitian Arts.* Editions Nathan, Paris, 1986. Gardere's volume is a comprehensive presentation of contemporary Haitian art.

Nettleford, Rex. *Dance Jamaica: Cultural Definition and Artistic Discovery.* The National Dance Theatre Company of Jamaica: 1962-1983, Grove Press, Inc., New York, 1985.

Quirarte, Jacinto. *Mexican American Artists.* University of Texas Press, Austin and London, 1973.

Rodman, Selden and DeWitt Peters. *Art of Haiti and Jamaica.* New York

Smithsonian Institution and the National Gallery of Jamaica. *Jamaican Art 1922-1982*. Essay by David Boxer. Washington, DC, 1983. (catalog) Boxer has written the definitive discussion of folk and fine arts in Jamaica. He is the Director of the National Gallery of Jamaica.

Stebich, Ute. *Haitian Art.* Brooklyn Museum, New York, in association with Harry N. Abrams, Inc., New York, 1978.

Asian and Asian American

Historical

Berliner, Nancy. *Chinese Folk Art.* New York Graphic Society/Little, Brown and Company, Boston, 1986.

Bush, Susan and Christian Murck, eds. *Theories of the Arts in China.* Princeton University Press, Princeton, 1983.

Childs-Johnson, Elizabeth. *Ritual and Power: Jades of Ancient China* China Institute in America, New York, 1988. (catalog)

Dower, John. ***A Century of Japanese Photography: The Photography of Pre-War Japan.*** **Japan Photographer's Association and Pantheon Books, New York, 1980.** A Century of Japanese Photography is a well-illustrated history based on the Japanese volume Nihon Shashin: 1840-1945, originally published in 1971 by Heibonsha.

Fazzioli, Edoardo. *Chinese Calligraphy: From Pictograph to Ideogram.* Abbeville Press, New York, 1986.

Goodrich, Carrington and Nigel Cameron. *The Face of China Photographs: 1860-1912.* Aperture, Inc., New York, 1978. Although the earliest photographs of this volume were made in the 1860's by Western explorers, for 2000 years China was its own center of being. To outsiders, it had been the ultimate mystery. Western adventurism and subsequent contact with this ancient culture resulted in the documentation of Asian society, its land, resplendent architecture and its people-- imperial families as well as subjects.

Hayao, Ishimura and Maruyama Nobuhiko. *Robes of Elegance: Japanese Kimonos of the 16th-20th Centuries.* North Carolina Museum of Art, Raleigh, 1988. (catalog)

Neur, Roni and Susugu Yoshida. ***Ukiyo-e: 250 Years of Japanese Art.*** **Windward Books, New York, 1978.** Ukiyo-e (woodcuts or pictures of the floating world) bear a vivid witness to Japanese everyday life between the 17th and 19th centuries. A lavishly illustrated volume, Ukiyo-e traces the unparalled development of ukiyo-e's technical and artistic developments.

New Year's Pictures of Weifang, Shantung. Forward by Editor, The People's Publishing House of Shantung, China, 1978. Folk art-- consisting mainly of relief prints-- that celebrate the revolution of Chairman Mao.

Rimer, Thomas and Yamazaki Masakazu, translators. *On the Art of the No Drama: The Major Treatises of Zeami.* Princeton University Press,1984.

Schmitz, Carl. ***Oceanic Art: Myth, Man and Image in the South Seas.*** **Harry N. Abrams, Inc., New York, 1969.** An analysis of the wood and stone sculptures of Melanesia, Polynesia and Micronesia developed around the turn of the 20th century. These art forms are linked to a complex iconography centering on the religious beliefs of the "spirit world".

Tanka, Ikko and Kazuko Koike, eds. *Japan Color.* Chronicle Books, San Francisco, 1984. Japan's use of bold or saturated and multi-colors are explored through their applications to textiles, pottery, furniture and architecture. Psycho-cultural relationships between color and emotion and their relatedness to all aspects of Japanese design are considered.

______________________________. *Japan Design: The Four Seasons in Design.* Chronicle Books, San Francisco, 1984.

Wichmann, Siegfried. *Japonisme: The Japanese Influence on Western Art in the 19th and 20th Centuries.* Harmony Books, New York, 1981. An exploration of the richness and variety of Japanese culture, from painting and architecture to point of view, and its enormous influence on the West. Japonisme (a term coined in the 1870's) provided artists and designers, from Monet to Mies van der Rohe, with innovative concepts and techniques.

Yamada, Chisaburch, ed. *Dialogue in Art: Japan and the West.* Kodansha International, Ltd., New York, 1976. An analysis of the exchanges, influences and interactions in art that have passed between Japan and Western countries in the last one hundred years (1876-1976).

Contemporary

Alternative Museum. *Ming Fay: Multi-Media Installation.* Alternative Museum, New York, 1988. (catalog)

Anderson, Joseph and Donald Richie. *The Japanese Film: Art and Industry.* Princeton University Press, Princeton, 1982.

Asian Arts Institute. *Chihung Yang, Work on Paper.* Asian Arts Institute, New York, 1984. (catalog)

__________________. *Emily, Anna and Ti Shan.* A.A.I., New York, 1985. (catalog)

__________________ *Public Art in Chinatown.* A.A.I. and the Asian American Arts Center, New York, 1988. (catalog)

Chow, Alan. Arts of Chinatown: New York. Chinese-American Arts Council, New York, 1982. (catalog)

Clark, Paul. *Chinese Cinema: Culture and Politics since 1949.* Cambridge University Press, New York, 1987.

Cohen, Joan. *The New Chinese Painting 1949-1986.* Harry N. Abrams, New York, 1987. Contemporary Chinese painting viewed essentially from a post-Mao perspective.

Engel, Heinrich. *The Japanese House: A Tradition for Contemporary Architecture.* Tuttle Company Publishers, Rutland, VT, 1964.

Fry, Edward and Takahiko Okada. *Shingo.* Harry N. Abrams, Inc., New York, 1972. Susumu Shingo is one of Japan's most prominent sculptors. His sculptural forms, which are activated by the movement of air and water, function as metaphors of Nature's harmonious movements.

Furnace, Franklin. *Tehching Hsieh, One Year Performance 1981-82.* Franklin Furnace, New York, 1983. (catalog)

Henry Street Settlement. *A Place in Art/History: Six Contemporary Asian American Artists.* Henry Street Settlement, New York, 1988. (catalog)

________________________. *Roots to Reality.* Henry Street Settlement and the Alliance for Asian American Arts and Culture, New York, 1985. (catalog)

Hunter, Sam. *Isamu Noguchi: Sculptor.* Abbeville Press, Inc., New York, 1978.

Ingberman, Jeanette. *Tehching Hsieh: One Year Performance 1981-82.* Exit Art Press, New York, 1983. (catalog)

Machida, Margo. *The Mind's Eye.* Asian Arts Institute, New York, 1987. (catalog)

________________. *The Mind's Eye, Part 3.* A.A.I., New York, 1987. (catalog)

Noguchi, Isamu. *The Isamu Garden Museum.* Harry N. Abrams, Inc., New York, 1987. A survey of more than two hundred works representing sixty years of activity for the artist at his Long Island City museum.

Semsel, George. *Chinese Film: The State of Art in the People's Republic.* Praeger, Inc., New York, 1987.

Tanka, Ikko and Kazuko Koike, eds. *Japan Design: The Four Seasons in Design.* Chronicle Books, San Francisco, 1984. Richly illustrated, this volume explores relationships between contemporary Japanese product design and the natural environment. Ikko, a prominent designer, is also author of *Japan Style* and *Japan Color.*

Native American or Indian

Historical

Boyd, Dorothy E. *Navajo Pictorial Weaving: Its Past and Its Present Condition.* Master's thesis, University of New Mexico, 1970.

Brody, J.J. and Catherine Scott. *Mimbres Pottery: Ancient Art of the American Southwest.* Hudson Hills Press, New York. 1978

Brose, David, et al. ***Ancient Art of the American Woodland Indians.*** **Harry N. Abrams, Inc., New York, 1985.** A fresh perception of the influence of religious concepts on the development of social relationships and the arts among Native Americans whose territory extended from the eastern Great Plains to the Atlantic coast, and from the Great Lakes to the Gulf of Mexico. Three chronological periods are discussed: Late Archaic, the Woodlands, and the Mississippi.

Bushnell, G.H.S. *The First Americans: The Pre-Columbian Civilizations.* McGraw-Hill, Inc. New York.

Chandler, Emund, et al. *The Art of the Great Lakes Indians.* The Flint Institute of Arts, Flint, Michigan, 1973. (catalog)

Collins, Henry, et al. *The Far North: 2000 Years of American Eskimo and Indian Art.* National Gallery of Art, Washington, DC, 1973. (catalog)

Coe, R. T. (ed.) *Sacred Circles: Two Thousand Years of North American Indian Art.* London, 1976.

Corbin, George. ***Native Arts of North America, Africa and the South Pacific: An Introduction.*** **Harper & Row, New York, 1988.** Although an introduction, this publication provides a rather in-depth analysis and iconographic study of approximately thirty-six art styles within the three topic areas. Emphasis is on the art in a cultural context and as a system of visual communication.

Dewdney, S. and K. E. Kidd. *Indian Rock Painting of the Great Lakes.* University of Toronto Press, Quetico Foundation Series 4, 1972.

Dockstader, Frederick. ***Indian Art in America: The Arts and Crafts of the North American Indian.*** **New York Graphic Society, Greenwich, Ct., 1961.** A comprehensive presentation of the fine art and craftsmanship of North American tribal indians from the Pre-Columbian era to historic times.

Duff, Wilson. *Images Stone B.C.: Thirty Centuries of Northwest Coast Indian Sculpture.* Art Gallery of Greater Victoria, Vancouver, British Columbia, 1967. (catalog)

Feder, Norman. ***American Indian Art.*** **Harry N. Abrams, New York, 1965.** A Study of the entire range of artistic expression of the North American Indian, including the pottery and silverwork of the Pueblos of the Southwest, the wooden masks of the Eskimo and the Tlingit, the beadwork of the Plains and Pacific Plateau tribes & the basketry of the California natives.

____________. *Two Hundred Years of North American Indian Art.* The Whitney Museum of American Art, New York, 1971. (catalog)

Fitting, James E. *The Development of North American Archaelogy.* Anchor Press/Doubleday, Garden City, L.I., New York, 1973.

Franch. Alcina. *Pre-Columbian Art.* Harry N. Abrams, New York, 1975.

Gendrop, Paul and Doris Heyden. *Pre-Columbian Architecture of Mesoamerica.* Harry N. Abrams, New York, 1978.

Goswamy, B.N. ***Essence of Indian Art.*** **Asian Arts Museum of San Francisco, 1986. (catalog)**

Guidoni, Enrico. ***Primitive Architecture.*** **Harry N. Abrams, Inc., New York, 1978.** An excellent investigation of the way primitive societies shape their environments. The book explores the structure, purpose and interpretation of campsites, architectural sculpture, ritual itineraries of Nomadic peoples, sacred centers and territory and village layouts.

Hedlund, Ann. *Contemporary Navajo Weaving: An Ethnography of a Native Craft.* Ph.D. thesis, University of Colorado, 1983.

Holm, William and William Reid. *A Dialogue on Form and Freedom: Indian Art of the Northwest Coast.* Institute for the Arts, Rice University, Houston, Texas, 1975. (catalog)

Laubin, R. and G. Laubin. *The Indian Tipi: Its History, Construction and Use.* University of Oklahoma Press.

Marrinan, Rochelle A. *Ceramics, Molluscs and Sedentism: The Late Archaic Period on the Georgia Coast.* Ph.D. dissertation, University of Florida, 1975.

Mason, Carol L. *The Archaeology of Ocmulgee Old Fields.* Macon, Georgia. Ph.D. thesis, University of Michigan, 1963.

Morgan, William. ***Prehistoric Architecture in the Eastern United States.*** **MIT Press, Cambridge, 1980.** An overview of prehistoric earth architecture in the eastern United States from approximately 2200 B.C. to A.D. 1500. This well organized study shows how primitive man found solutions to many problems that confront modern architects in building design.

Page, Jake. *Hoppi.* Harry N. Abrams, New York, 1977.

Quimby, G. I. *Indian Life in the Upper Great Lakes: 11,000 B.C. to A.D. 1800.* Chicago, 1960.

Sturtevant, William C. and others. *Boxes and Bowls: Decorated Containers by Nineteenth-Century Haida, Tlingit, Bella Bella, and Tsimshian Indian Arts.* National Collection of Fine Arts, Renwick Gallery, Washington, DC., 1974. (catalog)

Virel, Andre. Decorated Man: The Human Body As Art. Harry N. Abrams, New York, 1979. A fully illustrated treatment of tattoing, sacrification, hair-styling, bodypainting and the use of masks, costumes and jewelry-like ornaments.

Wade, Edwin. *The Arts of the North American Indian: Native Traditions in Evolution.* Hudson Hills Press, New York. 1980

Wardell, Allen. *Ancient Eskimo Ivories of the Bering Strait.* Hudson Hills Press, New York. 1984

von Winning, Hasso. *Pre-Columbian Art of Mexico and Central America.* Harry N. Abrams, New York, 1964

Wu, Nelson I. *Chinese and American Indian Architecture*. George Braziller, Inc. New York, 1963.

Contemporary

Bahti, Thomas. *Southwestern Indian Arts and Crafts*. KC Publications, Flagstaff, Arizona, 1966.

Dockstader, Frederick. *The Marketing of Southwestern Textiles*. In Emery and Fiske, eds., Ethnographic Textiles of the Western Hemisphere, 1977, pp. 71-76.

____________________. ***The Song of the Loom: New Traditions in Navajo Weaving*. Hudson Hills Press, New York, 1987.** This volume surveys a collection that includes many 20th century masterpieces. It demonstrates how brilliantly the traditions of Navajo weaving continues to flourish in the present.

____________________. *Weaving Arts of the North American Indians*. Thomas Y. Crowell, Publishers, New York, 1978.

Haselberger, H. *Method of Studying Ethnological Art*. Current Anthropology, vol. II, 1961, pp. 341-355.

Jopling, C. F. (ed.) *Art and Aesthetics in Primitive Societies: A Critical Anthology*. New York, 1971.

Vaquez, Ramirez. *The National Museum of Anthropology, MEXICO: Art, Architecture, Archaelogy, Anthropology*. Harry N. Abrams, New York, 1968.

PART TWO
Visual Resources

The College has a small collection of slides and films by or about Afro-Americans, Asians and Asian Americans, Latinos, Hispanics and Caribbean artists. To those holdings, this project added **four hundred sixty-one slides** and **two films**. Twenty-seven percent of the new slides (131) present Latin, South American, Hispanic or Caribbean art. The remaining seventy-three percent of the slides are Afro-American.

Included in this section is a summary of new slide acquisitions followed by lists of artists and their works divided by cultural group and medium. Additional lists are forthcoming.

Film resources, including previously held prints, are listed separately.

Summary of Slide Acquisitions

Afro-American

Survey of Afro-American Art (85)
(National Center of Afro-American Artists)

Afro-American and Caribbean Women Artists (40 slides w/ commentary)
(Budek Slides)

Afro-American Art: Late 1700's to 1986 (100)
(Sander SAM Media)

Black Women Artists (50)
(Sander SAM Media)

Black Printmakers (25)
(Sander SAM Media)

Black Sculptors (25)
(Sander SAM Media)

Marie Johnson, Sculptor (8)
(Sander SAM Media)

Jacob Lawrence (20)
(Sander SAM Media)

Henry O. Tanner, 1859-1937 (7)
(Sander SAM Media)

Printmaking

BLACKBURN, Robert
Sunburst
Relief Print, 26 x 32", ND

CORTER, Eldizer
Dance Composition #35
Intaglio, 21 1/2 x 24", ND
L'Abbatoire
Intaglio, 18 x 24", 1970

FALANA, Ken
Rubber Bullets: South Africa
Serigraph

FREEMAN, Robert
Untitled Male Portrait
Study
Lithograph

HENDRICKS, Barkely
The Dancer
Pencil and Prisma Color, 28 x 22"

HUMPHREY, Margot
Tiger Woman in Spiritual Space
Monotype, 18 x 17"

MCCLANEY, E.
Mower
Intaglio, 27 x 14", 1970

MILLS, Lev
I'm Funky But I'm Clean
Serigraph, 30 x 20"
It Always Starts With Mama
Color Lithograph, 30 x 22"

PUSEY, Mavis
Disillusion of X
Serigraph, 28 x 22"

RIDDLE, John
Change the Plan
Serigraph

RYDER, Mahler
Untitled
Collage, 30 x 40", ND

Sculpture

ANDREWS, Benny
Man and his History
MM, 70 x 28 x 25", 1968

ARTIST, William
A Mother's Love
Marble, 30", 1963

CATLETT, Elizabeth
Rebozo II
Cast Iron, 13 3/16 ", 1967

DIDLEY, Dennis
Native American Influence MM, ND

FULLER, Meta
Talking Skull
Bronze, 1939
Peace Retraining War
Bronze, 1917
Ethiopia Awakening
Plaster

GERAN, Joseph
Aesop
Bronze, 1972

HARVEY, Bessie
3-D MM work, ND

JONES, Ben
Black Mask I, MM, Life Size, 1970

JONES, Napoleon
Fan Series, MM 12' x 8'-6", 1988

PAIGE, Alvin
Untitled
Fluorescent/Plastic/Steel, 24 x 60 x 10", ND

PIGATT. Anderson
Sugar Hill Rose
Fruitwood. 20", 1966

PURYEAR. Martin
Per Booloyeurth
Wood/Earth. 39 x 34 x 34", 1980
Bower
Sitka Spruce/Pine. 64 x 97 x 28, 1980

SAAR. Betye
Calling Card
Mixed Assemblage. 2 x 15 x 7" closed. 1976
Last Dance
Mixed Assemblage. 12 x 14 1/4 x 12" open. 1975

SAVAGE. Agusta
Gamin
Bronze. 1930's

TOATLEY. James
Untitled
Plaster. 1979

YARDE. Richard
Savoy Dancers MM. 1982

Ceramics

STULL. Robert
Teapot
Ceramic. 10", 1964
Covered Jar
Ceramic. Glaze. 18", ND
Sculpture
Ceramic. Glaze. ND
Ceramic Vessel (B). ND

TUCKER. Curtis
Gossip Will Destroy You
Raku Ceramic. ND

Fabric Works

YOUNG. Theresa
Trinity
Hand Knitted Cotton Twine. ND

Painting

ANDREWS. Benny
Utopia
Oil. 120 x 240", ND
Trash - Bicentennial Series
Oil. 1975

BEARDEN. Romare
The Visitation
Tempera. 37 3/4 x 53 1/4". 1941

BURNETT. Calvin
Dancing Doorman
Watercolor. 22 x 17", 1947
Brothers MM 5 3/4 x 7 1/2", 1979

CHANDLER. Dana
Untitled
Acrylic. ND
Knowledge is Power
Mural. 14' - 0" x 55' - 0", 1972

COLEMAN. Floyd
African Sculpture Revisited
MM. 65 1/2 x 73". ND

CORTER. Eldizer
Room No. 5
Oil. 39 x 28". 1948

CRICHLOW. Ernest
Vendor
Acrylic. 50 x 42". ND

CRITE. Allan
Settling the World's Problems ND
Mission Church. Roxbury
Oil. 21 x 17". early 1940's. ND

DAMES, Chester A.
Amsterdam Avenue at 156 St
Oil, 1930's

DUNCANSON, Robert
Landscape with Classical Ruins
Oil, 34 x 59", 1854

HARLESTON, Edwin
Sue Bailey with African Shawl
Oil, 26 x 30", 1930
Woman in Hat
Oil, ND

HAYDEN, Palmer
Battery Park, New York
Oil, 21 1/2 x 29 1/2, ND

HENDRICKS, Barkley
Foxy Roxy
Oil, 48 x 48", 1975

JOHNSON, Joshua
Portrait of Barbara Murphy
Oil, ND

JOHNSON, Larry
Dime Time
Colored Inks, ND

JOHNSON, W. H.
Still Life with Wild Fowl
Oil, 1935-37

JONES, Lois Mailou
La Mere
Oil, 28 1/4 x 36", 1938
Tete de Negre
Oil, 17 1/4 x 21", 1938
Houdaine
Oil, 25 1/2 x 21 1/4, 1951

LLOYD, Marcia D.
Arboretum Summer
Oil, 40 x 76", 1987

LLOYD (continued)
Morning Haze, Blue Hills
Oil (?), 10 x 24", ND

RINGGOLD, Faith
The Flag is Bleeding
Oil, 72 x 96", 1967

RIVERS, Bill
Invisible Man
Oil, 33 x 35", 1935

SMITH, Alfred
Concert in the Sky
Oil, 72 x 60", 1975

SMITH, Hughie Lee-
The Juggler
Oil

STRICKLAND, Edward
Porch on Beacon
Oil
The Black Door
Oil

TANNER, Henry
War Hospital Church
Oil

WEST, Pheoris
Cabaret
Acrylic, 40 x 75", 1976

WESTBROOK, Rene
Body Landscape
Acrylic, 10 x 12", 1985

WILSON, Ellis
Allen
Oil, 29 1/2 x 24 1/2", 1946

YARDE, Richard
Rally
Watercolor, 20 x 24", 1974

Drawing

BAILEY, Kofi
Mother and Child
Conte, ND

BIGGERS, John
Man's Face
Pencil and Conte, 1960

CRITE, Allan
Hope Carter
Pencil, ND

DAMES, Chester
Woman
Graphite, 1932

DEER, Milton
Study of Japanese Man with Pipe
1974

HARLESTON, Edwin A.
Louise Harlston
Charcoal, 8 3/4 x 11 3/4", ND

HOLBERT, Raymond
Stomach and Upper Intestines
Colored Pencils, ND

JONES, Lois Mailou
Negro Fourth
Charcoal, 1920's

PIERRE-NOEL, V.
Seagrams VO
Ink, 9 1/2 x 7 1/2"
Allegorical Figure
Charcoal, 17 x 10 1/2", 1929
Insects
Printers Proof, 9 1/2 x 7 1/4", ND

TANNER, Henry
Untitled
Pencil, 11 x 8, ND

TANNER (continued)
Untitled
Pencil, 9 x 10 3/4, ND

WHITE, Charles
The Preacher
Ink, 54 x 74", 1952
Nat Turner: Yesterday, Today and Tomorrow
Ink, 137 x 213, 1968
Take My Mother Home
Pen and Ink, 139 x 72, 1957

WILSON, John
Nefretiti
Charcoal, 19 x 24 1/2", 1973
Breadwinner
Litho crayon, 14 1/2 x 19", 1942
Becky
Pastel, 45 x 35", 1969
House Painters
Ink and Pastel, 16 3/4 x 22", 1947
Angry Boy
Pencil, 16 x 22", 1963-68

WOODRUFF, Hale
Two Figures/Architects
Pencil, ND
Mural Study
Pencil, 1940

Summary of Slide Acquisitions

Latin American, South American, Hispanic and Caribbean

Jamaican and Haitian Artists (40)
(National Center of Afro-American Artists)

Art of Latin America (81)
(Museum of Modern Art of Latin America)

Sculpture

DELEON, Henry
Untitled
Mahogany, 28 x 16 x 7", 1969-70
Untitled
Wood w/canvas support

DUNKLEY, John
Sandy Gully
Wood, 1941

JOSEPH, William
Figure
Wood, 1980

MANLEY, Edna
The Angel
Mahogany, 1970
Negro Aroused
Bronze, 1982

MARRIOT, Alvin
Head
Wood, 1939

MILLER, David
Girl Surprised
Wood, 21 1/2", 1949

REYNOLDS, Mallica
All Women are Five Women
Wood, 1965
Girl Dreaming the Same Dream
Wood, 1965

SULLIVAN, Kay
Star Boy
Bronze, 25", 1972

Painting

BAPTISTE, Jean
Ceremony, ND

BAZILE
Garden of Eden, ND

BOTTEZ, S.S.
The Nativity, ND

BROWN, Clinton
Morgan Bay Rebellion
Oil, 38 x 44 3/4", 1975

CAMPBELL, Ralph
The Old Settlement House
Oil, 29 x 48", 1948
Laws Street
Oil, 39 1/2 x 52 1/4", 1968

DUNKLEY, John
Feeding the Fishes
MM/board, 16 3/4 x 20", 1940
Pastures
MM/board, 19 1/4 x 30 3/4", 1945
Banana Plantation
Oil, 35 x 23 1/2", 1945

ESCOFFERY, Gloria
Banana Plantation Workers
Oil, 30 x 40", ND
The Old Women
Oil, 29 x 53", 1955

HUIE, Albert
View on Constant Spring
Oil, 29 1/2 x 40", ND
Maggie
Oil on board, 13 x 22", 1956
View of Mobay
Oil, 36 x 28", ND
The Record's House

HUIE (continued)
Oil, 35 x 26 1/4", 1943

JANIVER, Louise and Roland
The Marriage
24 x 36", ND

LESTER, Michael
Landscape
Oil, 16 x 22", 1952

MCLAREN, Sidney
The City Kingston
Enamel, 27 x 46 1/2", 1977

MACMILLAN, Judy
Ras Dizzy
Oil, 28 3/4 x 34 1/2", 1974

PARBOOSINGH, Karl
Jamaican Interlude
Oil, 31 1/2 x 39", 1958

TABOIS, Gaston
Road Menders
Acrylic, 34 x 33", 1956

WATSON, Oamund
Secrets of the Arawaks
Oil, 44 x 44", 1977

WATSON, Barrington
Washer Woman
Oil, 40 x 28", 1966
Conversation
Oil, 55 1/2 x 43 3/4", 1981
Athlete's Nightmare
Oil, 49 3/4 x 60", ND
Boy Scaling Fish
Oil, 39 1/2 x 49 1/2", 1968

Drawing

KAYIGA, Kofi
Masked Hour
Pencil on Paper, ND

Summary of Film Acquisitions

Afro-American

Pransmagnificant by Ronald Gray
An entertainment film exploring the problems of a large family living in a small urban space. 7 minutes

Grey Area by Minona Wali
An entertainment film exploring the inner drama of a woman torn between her nationalist past and a middle class future. 40 minutes

Summary of Films Previously Held

Afro-American

Black Artists in America (parts 1, 2 and 4)
Black Genesis: Art of Tribal Africa
Buma: African Sculpture Speaks
My Childhood: James Baldwin
Fantee
Betye Saar: Spirit Catcher
The Cry of Jazz

Summary of Films Previously Held

Latin, South American, Hispanic, Caribbean

I am Pablo Neruda
Mexico
1001 Years Ago - The Incas

Summary of Films Previously Held

Asian and Asian-American

Chinese Bronzes Through the Ages
Chinese Ceramics " "
Chinese Sculpture " "
Chinese Jade Carving
Chinese Painting
Buddhism in China
Conspiracy in Kyoto
Hellfire
Japan: the New Art
Origami

PART THREE
Human and Institutional Resources

This section of the guide is divided into two portions: **Human Resources**, meaning **artists** or **arts professionals** who expertise or guidance might be useful, and **Institutional Resources** meaning **organizations, museums** or **cultural centers**. Institutional resources are listed by cultural group with occasional annotation. Additional entries for artists and institutions are included in the Appendix section of this guide.

Afro-American

Human Resources

Bibby, Deirdre
Artifacts Dept., Schomburg Center for Research in Black Culture
New York Public Library
515 Lenox Avenue, New York, NY 10037 212 862-4000

A graduate of MCA, Bibby is curator of the fine arts division of the Schomburg Center which is the nation's largest archive of documents, artifacts and art by and about Black people worldwide. She formerly worked at the Studio Museum and has good contacts amongst younger New York artists.

Blackburn, Robert
Director, Printmakers Workshop
114 West 17th Street
New York, NY
212 242-9884

Blackburn is a printmaker who founded and continues to operate the Printmakers Workshop which is a workspace for established printmakers, apprentice and student printmakers, and printmaking technicians.

Braithwaite, Gordon
962 S. Mansfield Ave. #1
Los Angeles, CA 90036

Brooks, Aurelia
Director, California Afro-American Museum
600 State Drive-Exposition Park, Los Angeles, CA 90037
213 744-7432

Brooks has very good contacts amongst West Coast arts and entertainment people, and her museum has built a strong relationship with Los Angeles visual artists.

Collins, Lizetta Lefalle
Curator, California Afro-American Museum
address same as above

Conway, Sr., Wallace Xavier
Curator (Visual Presentation), New Jersey State Museum
One Chester Avenue, Trenton, NY 08619

He is a distinguished designer of exhibitions, and he speaks well on issues related to interior design and exhibition graphics.

Conwill, Kinshasha Holman
Deputy Director, Studio Museum in Harlem
144 W. 125th Street, New York, NY 10027 212 864-4500

She directs New York's most important Black art museum and is an excellent source of contacts with the newer generation of established New York Black artists.

Davis, Alonzo
Director, Brockman Gallery
4334 Degnan Blvd., Los Angeles, CA 90008 213 294-3766

He is an excellent printmaker (serigraphy) who has operated a successful gallery since the early seventies. He speaks well on the artist-as-businessman.

Donaldson, Jeff R. - Ph.D.
Historian and Critic, Howard University- Afri-Cobra
504 T Street, NW, Washington, DC 20001 202 636-7047

A very colorful and often controversial speaker, Dr. Donaldson was the chief personality behind the formation of the Afri-Cobra Group in Chicago in the late 1960's. He was part of the circle of people (Organization of Black American Culture) who created the Wall of Respect in 1967. This event was key to the development of the "Black art" movement of the decade that followed. His viewpoint is Afro-centric and nationalistic.

Dozier, Richard
Architect, Southeastern Center for Afro-American Architects
308 Gregory Street, Tuskegee, AL 36088 205 727-4212

An excellent speaker on Black and southern venacular architecture, this Yale graduate is also an active architect and teacher.

Dwight, Ed
Sculptor
P O Box 6522, Denver, CO 80206   303 297-3949

Dwight executes commissions in bronze and other cast metals, and is a good artist to discuss the organization of a large studio/ foundry.

Felton, Zora Martin-
Director of Education, Anacostia Neighborhood Museum
1438 Whittier Street, NW, Washington, DC 20012

Fleming, John E.
Director, National Afro-American Museum and Cultural Center
1985 Velma Avenue, Columbus, OH 43211   614 466-1500

Freeman, Roland
Photographer
117 Ingraham St., NW, Washington, DC 20011   202 882-7764

Creator of the exhibition "Southern Roads: City Pavements" which was travelled under the auspices of the Smithsonian, Freeman is a freelance photographer and an excellent speaker on the role of the photographer as a cultural chronicler.

Gittens, Anthony - PH.D.
Director, UDC Black Film Institute
Univ. of the District of Columbia
800 Mt. Vernon Place, NW, Washington, DC 20001
202 727-2396

He is a recognized historian of Black films.

Greene, Carroll
Maryland Commission on Afro-American History and Culture
Dean Street, Annapolis, MD   303 269-2893

Grigsby, Eugene - Ph.D.
1117 N. 9th Street, Phoenix, AZ 85006

A printer and teacher, Grigsby has been very active in the National Art Education Association where he has advocated for cross-cultural teaching of art and social studies. He has published a textbook following this approach (see **Bibliography**, page 9). He has excellent contacts within the Native American and Chicano communities of the Southwest.

Hotton, Julia
Head - Art Dept., Schomburg Center for Research in
Black Culture, New York Public Library, 515 Lenox Avenue,
New York, NY 10037 212 862-4000

Hudlin, Warrington
Filmmaker
568 West 149 Street, New York, NY 10031 212 283-1749

Hudlin is an extraordinary speaker on issues related to Black films, filmmakers, and marketing. He has made several feature length films.

Jeffries, Rosalind - Ph.D.
1280 Fayette Street, Teaneck, NJ 07666

An art historian who served on a team which developed the interpretive material for the Rockefeller Wing (African Collection) at the Metropolitan Museum of Art, Jeffries speaks widely on African iconography in Afro-American art. Her viewpoint is Afro-centric. She did advanced study with Robert Thompson at Yale.

Jones, Rhett S., PhD
Assoc. Prof., History and Afro-American Studies
Box 1904, Brown University, Providence, RI 02912
401 863-3137

R. Jones is an excellent speaker on the role of historians in shaping exhibition interpretation and presentation within the museum context. He has important personal experience in this arena.

Jones, Steven L.
Research/Historic Preservation Consultant
4230 Chester Ave. #2, Philadelphia, PA 19104 215 662-5338

S. Jones is a published architectural historian focusing on Black heritage. He is also a bibliophile.

Kinard, John
Director, Anacostia Neighborhood Museum
1901 Fort Place, SE, Washington, DC 20020 202 287-3306

Kinard pioneered the concept of the community or neighbor museum in the late 1960's. He is a persuasive speaker.

Lewis, Elma
Director, National Center of Afro-American Artists
300 Walnut Ave., Roxbury, MA 02119-1369

Widely recognized pioneer in black institution-building, she has been immensely influencial in mid-twentieth century arts issues effecting the black world. She founded the Elma Lewis School of Fine Arts (1950) and the National Center of Afro-American Artists (1968).

Lewis, Samella - Ph.D.
1237 Masselin Ave.
Los Angeles, CA 90019

An art historian, she has published several books as well as the International Black Art Quarterly. Lewis has also organized a number of exhibitions of contemporary West Coast and southern artists.

Lewis, Roy
Photographer/Filmmaker, National Conference Artist
9413 Eastern Ave., Hyattsville, MD 20783 301 554-2908

A freelance photographer, Lewis has been a major chronicler of the Civil Rights era and frequently speaks on this era and the place of photography within it.

Lloyd, Tom
Exec. Director, Store Front Museum/Paul Robeson Theatre
162-02 Liberty Avenue, Jamaica, NY 11433

Maynard, Joan
Exec. Director, Society for the Preservation of Weeksville & Bedford-Stuyvesant History
PO Box 120, St. Johns Sta., Brooklyn, NY11213 718 756-5250

McClenney, Cheryl
Asst. Director for Program, Philadelphia Museum of Art
Philadelphia, PA 19101 215 787-5438

One of the highest ranking Black museum professionals in a major museum, McClenney, by her personal example, demonstrates expanding career opportunities for minorities in the visual arts.

Montgomery, Evangeline J.
Curator, E.J. Associates, Arts & Exhibits Consultants
1325 15th Street, NW, Suite 809, Washington, DC 20005

Olugebefola, Ademola
Co-Director, Grinnell Gallery
800 Riverside Dr. Studio 5E, New York, NY 10032
212 927-7941

An artist and gallery owner, he was part of the Weisu Group which took form in New York in the early '60's. Weisu was an artist collective that developed under the influence of the Black social movement of the sixties. He is presently creating installations.

Outterbridge, John Wilfred
Director, Watts Tower Arts Center
727 E. 107th Street, Los Angeles, CA 90002
213 569-8181 or 791-3044

Pindell, Howardell
431 Broome Street
New York, NY
212 925-1367

A well-respected artist, Pindell is also a vigorous advocate of the rights and place of Afro-American artists in American art.

Reagan, Bernice Johnson
Director, Program in Black American Culture
National Museum of American History
Smithsonian Institution, Washington DC 20560 202 287-3391

Organizer and lead singer of Sweet Honey in the Rock, Reagan is the foremost scholar of Black traditional music and its contemporary manifestations.

Rouse, Terrie S.
409 Edgecombe Avenue #11d, New York, NY 10032
212 864-4500

Ruffins, Faith Davis
Historian/Program Manager, National Museum of American History, #4112, Smithsonian Institution, Washington, DC 20560
202 269-9626

Sims, Lowery
Associate Curator, 20th Century American Art
Metropolitan Museum of Art
New York

Sims is a leading personality in the discussion of contemporary Afro-American art and its place in XXth century American art. She is an art historian.

Twiggs, Leo - Ph.D.
Exec. Director, Stanback Museum/Planetarium
PO Box 1691, South Carolina State College, Orangeburg, SC 29117
803 536-7174

Walker, Rosalyn A.
Curator, National Museum of African Art/Smithsonian Institute
1301 Delaware Ave. SW. N516, Washington, DC 20024
202 287-3490

Walker is a brilliant historian of African art. Among her areas of special interest are: women in African art, the game of Wari in African art and African textile traditions.

Williams, Sylvia H.
Director, National Museum of African Art
316 A Street, NE, Washington, DC 20002 202 287-3490

Williams is the only Black director of a major African art collection in the nation. Her institution is in the forefront of museums which hold African art. She is a Yale graduate.

Latin American, South American, Hispanic and Caribbean

Human Resources

Baez, Myrna
Painter, Printmaker
Calle Jamaica #1, Hato Rey, Puerto Rico 809 753-8618

Baez is a gifted printmaker/painter. Her work is an extension of one of Puerto Rico's strongest visual arts traditions--serigraphy.

Bujan, Juan
78 Read Street
New York, N.Y. 10017
212-732-9083

Bujan is an art critic.

Colon Morales, Rafael
650 Ocean Avenue D8
Brooklyn, NY 12261
718 462-4480

He is a critic and curator as well as a painter.

MacManus, Jr., Irving R.
86 Glenwood Avenue
Yonkers, NY 10701
914 965-4660

MacManus is an excellent resource person for contacts with Hispanics and Asian artists. He serves on the Board of Directors of the Museo del Barrio and has identified "Third World" artists and organizations for the National Endowment for the Arts and for the Metropolitan Museum of Art.

Max, Lope
University of Puerto Rico
Fine Arts Department
Rio Piedras Avenue
809 792-5614

Muntadas, Antonio
Center for Advanced Visual Studies
Massachusetts Institute of Technology
617 253-6849

Expertise in media

Rodriguez, Gino
Director, Alternative Museum
17 White Street, New York, NY 10013 212 966-4444

As founder and head of the Alternative Museum, G. Rodriguez is a strong advocate of third world artists wrestling with issues of style and content in contemporary art. He is an excellent resource for locating fast-emerging third world artists. Rodriguez is a very interesting speaker.

Rodriguez, Joe
6908 Avenue K
Houston, TX 77001

J. Rodriguez is a sculptor and organizer of Hispanic artists in the Southwestern United States.

Silva, Rufino
Art Institute of Chicago
Department of Painting
Michigan at Adams Streets
312 280-2660

Vega, Marta
Director, Caribbean Expressions
407 W. 58th Street, New York, NY 10019

A very energetic advocate of Caribbean artists, especially those interested in Yoruba religion and philosophy.

Yanez, Rene
Director, Galleria de la Raza/Studio 24
2851 & 2857 24th Street, San Francisco, CA 94110
415 826-8009

Yanez has his finger on the pulse of the Chicano cultural life in the Los Angeles area. He is very good at helping identify artists as presentors.

Zuver, Marc
Director, Fondo del Sol Visual Art and Media Center
2112 R Street N.W., Washington, DC 20008   202 483-2777

Fondo del Sol has produced several very excellent and unusual exhibitions of Caribbean and Hispanic artists. He is a good resource person for finding such artists in the Washington area.

Asian and Asian American

Human Resources

Chow, Alan, Director
Chen, Dan Quig, Curator
Chinese American Arts Council
45 Canal Street, New York, N. Y.
212 431-9740

Chow, Peter
Director, Asian Cine/Vision
32 Broadway
New York, N. Y. 10002
212 925-8685

Chu, Doris C. J. - PhD
President, Chinese Cultural Institute
276 Tremont Street
Boston, Ma 02116
617 542-4599

Dow, Frederick
Director, Asian American Resources Workshop
27 Beach Street, 3rd Floor, Boston, MA 02111
617-426-5313

Durham, Tony
Director, Japan House Gallery
333 E. 47th Street, New York, N. Y. 10017
212 832-1155

Feng, Theodoric
Director, Asian American Arts and Media
1851 Columbia Road #501 N. W, Washington, D. C. 20009

Johnson, Elizabeth Childs
Curator, China House Gallery/China Institute of America
125 E. 65th Street, New York, N. Y. 10021
212 744-8181

Kelly, Marion
Acting Manage, B. P. Bishop Museum
1525 Bernice Street, P. O. Box 19000A Hawaii
808 847-3511

Lee, Robert
Director, Asian Art Institute
26 Bowery, New York, N. Y. 10013
212 233-2154

Lee is an excellent resource person for guidance in finding Asian artists.

Mabalot, Linda
Director, Friends of Little Tokyo Art
5820 Wilshire Blvd, Suite 100, Los Angeles, CA. 90012
213 680-4462

Mabalot is also Director of Visual Communications:
Southern California Asian-American Studies Center
244 S. San Pedro Street, Rm. 309, Los Angeles, CA 90012

Wong, Thomas
Museum of Fine Arts
465 Huntington Avenue
Boston, MA 02115 617 267-9300

Wong is an excellent designer of exhibition spaces and installations.

Yee, James
Director, National Asian-American Telecommunications Association
346 9th Street, 2F, San Francisco, CA. 94103
415 863-0814

Native American

Human Resources

The following artists may be contacted through: **Rosemary Richmond**, Director, **American Indian Community House Gallery**, 164 Mercer Street, 2nd floor, New York, N.Y. 10012, Telephone: (212) 226-7433

Edgar Heap of Birds
Electronic / Multi-Media

Richard Ray (Whitman)
Photographer

Jimmie Durham
3-D / Mixed Media

Jean Lamarr
Printmaker

G. Peter Jemison
3-D / Mixed Media Painter

Jolene Rickard
Photographer

Lloyd Oxendine
Art History

Gloria Miguel
Performing Arts

Larry Ahvakana
Glassmaking

Lillian Titt
Ceramics

Afro-American

Institutional Resources

African-American Master Artists in Residency Program (AAMARP)
360 Huntington Ave, Bldg. 590, Mickelson Hall
Northeastern University, Boston, MA 02115 617 437-3139
Dana Chandler, Director

Afro-American Historical and Cultural Museum
7th and Arch Streets, Philadelphia, PA 19106 215 574-0380
Rowena Stewart, Director

Brandywine Workshop
Philadelphia, PA
215 546-3657

A center for mid-Atlantic Afro-American printmakers. It emphasizes new techniques in serigraphy.

Brockman Gallery
4334 Degnan Blvd., Los Angeles, CA 90008 213 294-3766
Alonzo Davis, Director

California Afro-American Museum
600 State Drive, Los Angeles, CA 90037 213 744-7432
Aureila Brooks, Director

Craftery Program
1445 Main St., Hartford, CT 06120
Jonathan Bruce, Director

D. C. Commission on the Arts
1111 E. Street, NW, B 500, Washington, DC 20004
Dr. Barbara Nicholson, Alec Simpson

DuSable Museum
740 E. 56th Place, Chicago, IL 60637 312 947-0600
Amina Dickerson, Director

Evans-Tibbs Collection
1910 Vermont Ave., NW, Washington, DC 20021 202 234-8164
Thurlow E. Tibbs, Jr., Director

Gallery of Art
Hillen & Coldspring Lane, Morgan State University
Baltimore, MD 21239 301 444-3030
James Lewis, Director

Genesis II Museum of International Black Culture
509 Cathedral Pkwy., New York, NY 10025 212 666-7222
Andi Owens, Director

Howard University Gallery of Art
2455 6th St., NW, Washington, DC 20059 202 636-7070
Winston Kennedy, Director

Museum of African-American Art
4005 Crenshaw Blvd., Los Angeles, CA 90008 213 294-7071
Mary Jane Hewitt, Director

Museum of African-American History
1553 W. Grand Blvd., Detroit, MI 48208 313 899-2500
Dr. Edward Cody, Director

Museum of African-American Life and Culture
P O Box 41511, Dallas, TX 75241 214 372-8738
Dr. Harry Robinson, Jr., Director

Museum of National Center of Afro-American Artists
300 Walnut Ave., Boston, MA 02119 617 442-8014
E. Barry Gaither, Director

National Afro-American Museum and Cultural Center Project
Ohio Historical Center
1982 Velma Ave, Columbus, OH 43211 614 466-1500
John Flemming, Director

Neighborhood Arts Center
1074 Hill Street, SE, Atlanta, GA 30315
Crystal Britton, Director

Printmakers Workshop
114 West 17th Street
New York, NY 212 242-9884
Robert Blackburn, Director

Schomburg Center for Research in Black Culture
New York Public Library
515 Lenox Ave., New York, NY 10037 212 862-4000
Howard Dodson, Director

Smithsonian Institution - Anacostia Neighborhood Museum
1901 Fort Place, SE, Washington, DC 20020 202 287-3306
John Kinard, Director

Smithsonian Institution - National Museum of African Art
Washington, DC 20560 202 357-1300 or 287-3490
Sylvia Williams, Director

Society for Preservation of Weeksville &
Bedford Stuyvesant History
PO Box 120, St. John Station, Brooklyn, NY 11213 718 756-5250
Joan Maynard, Director

Studio Museum in Harlem
144 W. 125th St., New York, NY 10027 212 864-4500

319 Gallery
319 W. 108th Street, New York, NY 10015
Linda Bryant, Director

Urban Gateways
343 South Dearborn, Chicago, IL 60604
Ronne Hartfield, Sandra Furey

University Museum
Hampton University, Hampton, VA 23668 804 727-5308
Jeanne Zeidler, Director

Latin and South American, Hispanic and Caribbean

Institutional Resources

Alternative Museum
17 White Street, New York, N.Y. 10013
212 966-4444

Americas Society
680 Park Avenue, New York, N.Y. 10021
212 249-8950

Association de Musicos Latino Americanos
1434 Guilford Pl.
Philadelphia, PA 19131

Association of Hispanic Arts
200 E. 87th Street, New York, NY10028
Jane Delgado, Director

Caribbean Cultural Center
408 W. 58th Street, New York, N. Y. 10456
212 307-7420

Caribbean Expressions
407 W. 58th Street, New York, NY 10019
Marta Vega, Director

Center for Cuban Studies
124 W 23rd Street, New York, N.Y. 10011
212 242-0559

Cuban Museum of Arts and Culture
1300 SW 12th Avenue, Miami, FL 33129
305 858-8006

El Museo del Barrio
1230 5th Avenue, New York, N.Y. 10029
212 831-7272

This is the flagship museum of Puerto Rican art.

En Foco
82 East Kingsbridge Road, Bronx, N.Y. 10468
212 584-7718

This is a photographic center.

Fondo del Sol Visual Arts and Media Center
2112 R. Street NW, Washington, D.C. 20008
202 483-2777
Mark Zuber, Director

El Teatro Campesino
Box 1339, San Juan Batista, CA 95045
Luis Valdez, Director

Intar Latin American Gallery
420 W. 42nd Street, 2nd fl, New York, N. Y. 10036
212 695-6134
Inverna Lockpez, Director

Museo de Arte de Ponce
Apartado 1492, Ponce, Puerto Rico00733
809 842-6215

Museum of Contemporary Hispanic Art
584 Broadway, New York, N.Y. 10012
212 966-6699

Museum of Modern Art of Latin America
201 18th Street, N.W.1 Washington, D.C. 20006
202 789-6017

New Museum of Contemporary Art
583 Broadway, New York, N.Y. 10012
212 741-8962

Taller Boricua
1 East 104th Street, New York, N.Y. 10026
212 831-4333

Taller Puertorriqueno
2721 N. 5th Street, Philadelphia, PA 19133
215 426-3311

Yukiya Gallery of the San Juan Center
1297 Main Street, Hartford, CT 06103
212 522-2205
Max Fernandez, Director

Xicanidio Inc.
Box 1242, Mesa, AZ 85201
Carmen De Novais, Director

Asian and Asian American

Institutional Resources (see also **Human Resources**)

Asian American Dance Theatre
26 Bowery, New York, NY 10013
Robert Lee, Director

Japanese American Cultural and Community Center
244 S. Pedro St., Los Angeles, CA 90012
Jerry Yoshitomi, Director

Native American

Institutional Resources

American Indian Education & Art
3025 Lourdes, Dallas, TX 75211
Julia Nava, Director

Day Break Star Indian Center
Box 99305, Seattle, WA 98199
Bernie White Bear, Director

Museum of the American Indian
3753 Broadway, New York, NY10032
Dr. Roland W. Force, Director 212 283-2420

American Indian Community House
842 Broadway, New York, NY 10003
Lloyd Oxendine, Curator 212 226-7433

APPENDIX

(The items here are by-products of research for the report.)

List of Hispanic Artists

Aboy, Ramon
900 Avenida Ponce de Leon
Miramar, San Juan de Puerto Rico 00907
809 724-0309 Photographer Curator, Exhibitions

Abularach, Rodolfo
14 W. 17th Street #45
New York, NY 10011
212 929-5342 Guatemala - Painter

Acevedo, Manuel Hernandez
Calle San Sabastian #272
San Juan de Puerto Rico 00901 Graphics

Alicea, Jose
911 Avenida Campo Rico
Rio Piedras, Puerto Rico
809 769-5704 Graphics

Alonso, Luis
4 Rivington Street
New York, NY 10002
212 677-4211 Cuba - Painter

Alvarez, Candida
PO Box 674
Brooklyn, NY 11238
718 636-8910

Amador, Victor
250 W. 15th Street #5C
New York, NY 10011
Puerto Rico - Graphics, Sculpture, Design, Painter

Argentine Artists
c/o Arch Gallery
644 Broadway, Suite 2E
New York, NY 10012
212 260-5847

Azaceta, Luis Cruz
1729 Green Avenue
Ridge Wood, NY 11385
718 366-6689 Cuba - Painter, Graphics, Drawing

Bechara, Tony
47 E. 19th Street
New York, NY 10003
212 674-3357 Puerto Rico - Painter

Bismark, Victoria
PO Box 1091
Jackson Heights, NY 11372
718 651-4646 Dominican Republic - Painter

Blazquez, Agustin
4020 Ricover Road
Silver Springs, MD 20902
301 949-8791 Cuba - Painter, Sculpture

Boza, Juan
373 Grand Avenue #4
Brooklyn, NY 11238
718 857-5371 Cuba - Painter, Printmaker, Altares

Briseno, Rolando
106 Spring Street
New York, NY 10012
718 230-8741 Mexican American - Painter

Bujan, Juan
78 Read Street
New York, NY 10017
212 732-9083 Art Critic

Carlos, Alfonso
1501 S.W. 2nd Avenue #3
Miami, FL 33129
305 858-0405 Cuba - Graphics

Carreiro, Joel
148 India Street
Brooklyn, NY 11222
718 383-3089 Brazil - Sculpture

Carvalho, Josely
216 E. 18th Street
New York, NY 10003
212 254-7930 Brazil - Graphics, Installation

Chiesa, Wilfredo
791 Tremont Street W308
Boston, MA 02118
617 266-4710 Puerto Rico - Painter

Collazo, Carlos
c/o Galeria Botello
Plaza de las Americas
Hato Rey, Puerto Rico 00918
809 754-7430 Painter

Colo, Papo
Exit Art
578 Broadway
New York, NY10012 212 966-7745
Puerto Rico - Painter, Media, Sculpture, Performance

Colon Morales, Rafael
650 Ocean Avenue D8
Brooklyn, NY 12261
718 462-4480 /61 Puerto Rico - Painter, Curator, Critic

Cruz, Luis Hernandez
Calle Patricia #6
Susan Court, Guaynabo, Puerto Rico 00657
809 782-6161 Painter

De Oliveira, Ricardo
267 W. 54th Street #1C
New York, NY 10019
212 581-9855 Brazil - Painter

Dimas, Marcos
1350 Steley Avenue
Bronx, NY 10472
212 589-3878 Puerto Rico - Painter

Downey, Juan
146 W. 26th Street 9th floor
New York, NY 10001
212 675-5308 Chile - Media, Painter

Ferrer, Rafael
35 S. 3rd Street
Philadelphia, PA 19106
Puerto Rico - Painter, Sculpture, Installation

Franceschi, Edgard
97 Wooster Street
New York, NY 10012
212 925-9752 Puerto Rico - Painter

Fransconi, Antonio
26 Dock Road
South Norwalk, CT 06854
203 866-0067 SUNY 914 253-5592 Uruguay - Printmaker

Frigerio, Ismael
221 W. 15th Street
New York, NY 10011
212 807-1564 Studio 475-8432 Chile - Painter

Garcia, Domingo
c/o Ms. Mari Carmen Ramirez
Director
Museo Universidad de Puerto Rico
809 764-0000/723-8369

Gomariz Osvaldo
430 W. 14th Street #504
New York, NY 10014
212 266-6387 Painter, Printmaker

Gonzalez, Juan
c/o Nancy Hoffman Gallery
429 West Broadway
New York, NY 10012
212 966-6676 Painter, Lecturer

Homar, Lorenzo
Calle Estado 656
Miramar, Puerto Rico 00907
809 751-5937 / 724-5321 Printmaker

Jarr, Alfredo Studio -
184 Thompson Street #3T 12 Warren Street
New York, NY 10012 New York, NY 10007
212 267-7235 212 473-1812
Chile - Installations, Photography, Painting

Leon, Ana
198 Green Street
Jamaica Plain, MA 02130
617 523-6533 Cuba - Painter

Lino, Maria
1620 S.W. 40th Avenue
Miami, FL 33134
305 446-0376 Cuba - Sculpture, Drawing

Lira, Benjamin
125 Fifth Avenue
New York, NY 10003 260-2705

Lockpez, Inverna
6 Green Street
New York, NY
212 925-7112/INTAR 212 695-6134 Curator

Londono, Armando
338 E. 92nd Street #33
New York, NY 10028 427-7292 Painter, Writer

Lujan, Pedro
102 Spring Street
New York, NY 10012
212 431-7276 Mexico - Sculpture

Martorell, Antonio
Apdo. Universidad de Cayey
Cayey, Puerto Rico 00634
809 738-7676 Graphics, Installation

Max, Lope
University of P.R. - Fine Arts Department
Rio Piedras, Puerto Rico
809 792-5614 Sculptor

Mesa Bains, Amalia
333 Precita Avenue
San Francisco, CA 94110
415 821-0291 Chicana - Curator, Installations

Miralda, Antonio
24 Harrison Street
New York, NY 10013
212 226-3976 Espanol - Installations

Morales, Jose
159 E. 104 Street
New York, NY10029
996-2860 Painting

Munoz, Francisco
207 Main Street #3
Port Washington, NY 11050
516 944-9033 Printmaking

Muntadas, Antonio
24 Harrison Street
New York, NY 10013
212 226-3976

Center for Advanced Visual Studies
M.I.T.
Cambridge, MA 02135
617 253-6849 Espanol - Media

Norat, Felix Bonilla
Cantano, Puerto Rico
809 788-7165 Painter

Okamura, Lydia
114 Franklin Street
New York, NY 10013
966-3529

Ortiz, Rafael Montanez
New Jersey
201 828-4405 Destruction and Computer Artist

Otero, Nestor
218 E. 125th Street
New York, NY 10035
534-1103

Parra, Catalina
527 W. 110th Street #65
New York, NY 10025
212 864-5091 Chile - Media, Painter

Perez, Esteban
280 Lafayette Street
New York, NY 10012
966-0420 Installation

Porter, Liliana
178 Franklin Street 5th floor
New York, NY 10013
212 925-4266 Argentina - Painter

Rabel, Arnaldo Roche
c/o Galeria Botello
Plaza de las Americas
Hato Rey, Puerto Rico 00918
809 754-7430 Painter

Rayo, Omar
170 E. 78th Street #8F
New York, NY10021
212 879-1154 Colombia - Painter

Rivera, Carlos Raquel
c/o Galeria Costa Azul
Calle Sol, #200
San Juan, Puerto Rico 00901 Painter

Rodon, Francisco
2065 Calle Buenos Aires
Isla Verde, Puerto Rico
809 727-7780 Puerto Rico - Painter

Rodriguez, Jorge Luis
Box 440 Madison Square Garden
New York, NY 10159
212 722-1398 Puerto Rico - Sculpture

Rosado, Rafael
c/o Galeria Costa Azul
Calle Sol, #200
San Juan, Puerto Rico 00901 Printmaker

Rosado del Valle, Julio
c/o Galeria Botello
Plaza de las Americas
Hato Rey, Puerto Rico 00918
809 754-7430 Art History

Sanchez, Juan
346 S. Third Street #1
Brooklyn, NY 11211
718 782-8419/254-2629 Puerto Rico - Painter

Samoza, Maria E.
Condominio el Duero 7C
Calle Honduras
Hato Rey, Puerto Rico 00917
809 753-8359 Printmaker

Silva, Rufino
Art Institute of Chicago
Michigan at Adams Streets
280-2660 Painter

Sobrino, Carmelo
Calle 35
Blogue 2D36
Riverview
Bayamon, Puerto Rico 00617

Suarez, Jaime
CDS
13 E. 75th Street
New York, NY 10021 Ceramics

Torruella Leval, Susana
515 West End Avenue
New York, NY 10024
212 580-3623 Curator

Tufino, Nitza
533 E. 11th Street 5N
New York, NY 10009
212 749-8500/475-6623 Puerto Rico - Painter

Tufino, Rafael
c/o Mr. Rafael Rosado
Galeria Costa Azul
Calle Sol, #200
San Juan, Puerto Rico 00901

Vater, Regina
602 E. 49th Street
Austin, TX 78751
512 458-8566 Brazil - Media

Villarini, Pedro
21 W. 112th Street #9J
New York, NY 10026
369-3401 Painter